Mediascene

ISSUE 30

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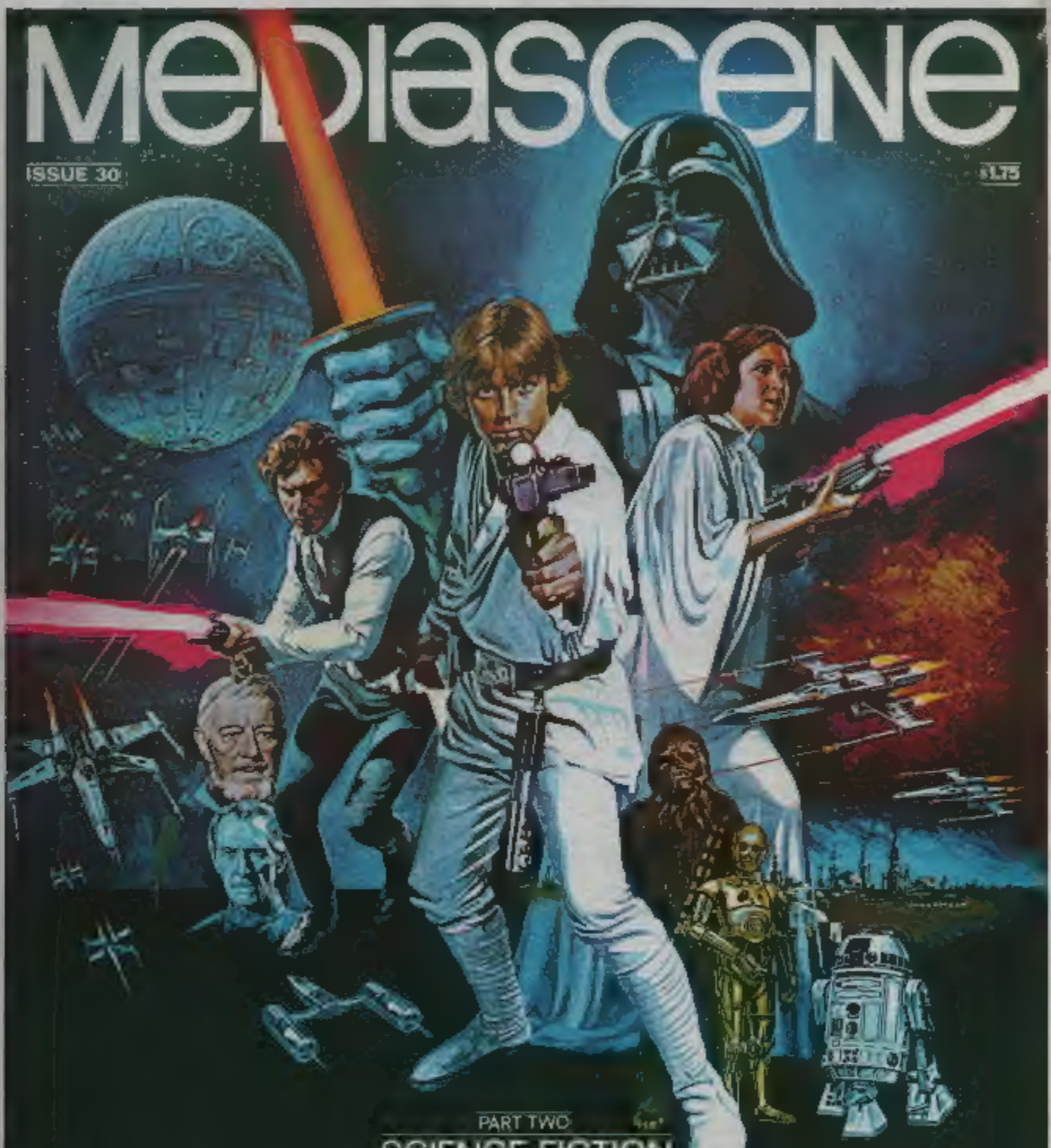

PART TWO

SCIENCE FICTION SPECTACULAR

STAR WARS: FIRST NEWS OF THE SEQUEL

THE MAKING OF GALACTICA

PREVIEW OF THE NEW SILVER SURFER BOOK

SPECIAL: EXCLUSIVE ILLUSTRATED INTERVIEW WITH STAR WARS ARTIST RALPH McQUARRIE

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A SUPERGRAPHICS PUBLICATION

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issue 30
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MEDIASCENE

Reaching issue 30 with a magazine like **MEDIASCENE** makes me feel like I did when I got to be 30. It's like reaching a goal, one that's paid for with sweat and time and sacrifice. The results: some good, some bad. The residue: a lifetime of experience and knowledge, maybe some wisdom and judgment.

Generally, I'm pleased with what the magazine has become—and I know better than anyone else how far it's come. I still remember baptizing the publication **COMIXSCENE**, and working up the old four column format like it was yesterday. I'd take a bet that a great many of our current readers still recall the day that *Next Issue* found its way into their mail slots.

At the time, the prevailing attitude was that the magazine wouldn't last beyond the first few issues. But, I guess even critics are entitled to a few mistakes.

I was one of the first of the comic book pros to single-handedly launch a publishing venture—and perhaps the only one to turn it into a sound successful operation.

But, it wasn't done alone.

Much of the success that **MEDIASCENE** has become is directly due to my friends and associates. It's also an area that has been seriously misunderstood, maligned and misinterpreted.

I've taken a considerable amount of flak over the years for using the magazine to promote my endeavors and those of my friends. Believe it or not, certain mindless and irresponsible individuals have actually suggested that not only do I *not* have the right to exploit my talent and efforts, but that I don't even have the *right* to make a living. The sheer stupidity of such an idea would be laughable if it weren't so pathetic.

A publication such as **MEDIASCENE** is very expensive to produce. Consequently, in the early years, I could not afford to pay for material published in the magazine, and had to depend entirely upon submissions made by my friends. Fortunately, many of those people are professional writers, artists, editors, publishers and filmmakers who continually contribute to our popular culture. Their time and generosity was dazzling to the point of consternation. Their trust and friendship defies my powers of acknowledgment and gratitude.

Over the years, the picture has changed, allowing me to reciprocate those kindnesses when I needed them the most. Now, through these pages, I am able to promote and perpetuate their endeavors—which just happens to be one of the most pleasant and fulfilling aspects of publishing a magazine.

There is, however, one sacrosanct rule in the selection and promotion of that material which is never broken: it *must* be topical and worthy of exposition to **MEDIASCENE**'s readership. If it's not, it will *never* reach you through these pages.

Take this issue for example with it's Silver Surfer preview. From the time I first heard the book was in preparation, about a year ago, I wanted to do a feature on it. A week or so ago, I found out the art and script had been completed, so I called Stan Lee to discuss the project with him. He filled me in on the details, but the pages had already been sent to Simon and Schuster. Luckily, the book's editor and I are on excellent terms personally, and I was able to borrow the entire story. It was every bit as interesting as I had hoped—which brings me to the first reason I would consider running a feature on it.

My editorial philosophy has always been a simple one. If a concept, an idea, a book or a work of art within the area of popular culture appeals to me, I feel justified in presenting it to the readers of **MEDIASCENE**. The Surfer preview certainly qualified, in fact, it appears that we are the only magazine to feature the material before its publication, thus giving readers an exclusive advance look at the book.

Second, as an old friend and associate of both Stan Lee and Jack Kirby, I'm interested in promoting their work and their art. They've lent their time, effort and support to this publication in the past. I am pleased to reciprocate in any way that would appeal to my readership.

Finally, as a historian and author of comic history, I am interested in the collaboration as a milestone in the comic chronology, one that's important enough to appear on these pages.

In consideration of all three reasons, plus the quality of the work itself, I decided to feature it in a double-page layout. I can think of no one who would object to the preview. After seeing the book, I also decided to carry it as merchandise, and offer it for sale to any collectors who might be interested. I consider this aspect of the Supergraphics operation a special service to those who have no access to the kind of material in which we specialize. The merchandise we offer also helps to subsidize the publication of **MEDIASCENE**. Without it, there would be no magazine.

Cruel, hard fact: almost every newsstand magazine and newspaper is supported primarily by its advertising, *not* its sales! When these publications fold, it's usually due to lack of paid advertising matter.

We carry few outside ads, and depend mostly on our own merchandising program. Even this aspect, however, gets careful editorial consideration. Each ad is designed for maximum visual appeal, with an emphasis on art and lettering, and with as much information as possible in the accompanying copy. This is an important part of **MEDIASCENE**'s character and approach—to keep readers informed of the latest books and products. I've heard it said more than once that our ads are often as interesting as our features.

Why then would anyone be distressed that a feature and an ad for the same product run a particular issue? I've had complaints that stated a resistance against paying for our advertising. Does that mean it would have been a better issue without the feature? Or without the ad? Or without both? It would be preferable, of course, to publish the magazine with no ads at all. It would also be unrealistic, since much of the revenue that sustains an expensive magazine such as **MEDIASCENE** is derived from the sales of books and other material.

In other words, the profit made on every dollar that is spent in the purchase of one of our products will probably be routed back into the production of future issues. Last issue I revealed that **MEDIASCENE** lost money during it first three years of publication. During the past year, it has doubled its circulation. This kind of growth pattern coupled with the support of our mail order merchandise will result in more pages, more features and more art as time goes by. It is not unreasonable to imagine **MEDIASCENE** as a 72-page tabloid magazine—and with your continued patronage, that dream *will become a reality*.

When my detractors are quick to point out my constant promotion of books, prints, posters and other material produced by my friends, they fail to realize, of course, that after more than twenty years of crossing and re-crossing in the fields of comics, paperbacks, films and magazines, one is apt to pick up a few friends (and a few enemies). Much of this business depends heavily on the aspect of promotion and exploitation; there is no need to go on about the awesome competition that exists.

I must confess, however, that I derive great pleasure in supporting the efforts of my friends (even moreso when I know my critics are writhing over the effects). And I fail to understand why my readers should be penalized if I should take the suggestion to ignore the work of a particular individual simply because I know them.

No. I'm not convinced. If an item is newsworthy, interesting and provocative, it will run in this magazine whether I am acquainted with the individuals involved or not -- critics be damned.

As someone who is essentially self-taught, I am aware of the difficulties and hazards obscuring the road to a valued and positive success. Without the help and counsel of many good people along the way, that road would have been even rougher that it was. I can still recall who was there to help and who wasn't—and what it all meant at the bottom line.

In publishing **MEDIASCENE**, the opportunity to actively support the efforts of friends becomes immediately apparent, and one that I am guilty of taking advantage. It also affords the occasion to uncover and publicize new talent. Somehow, it's all unusually rewarding, but difficult to explain unless you've travelled that road yourself—and if that's the case, no explanations should be necessary.

All this simply means that **MEDIASCENE** will continue as it has in the past, with the same editorial policy and the very best efforts made to back it up.

Till next time, take care.■

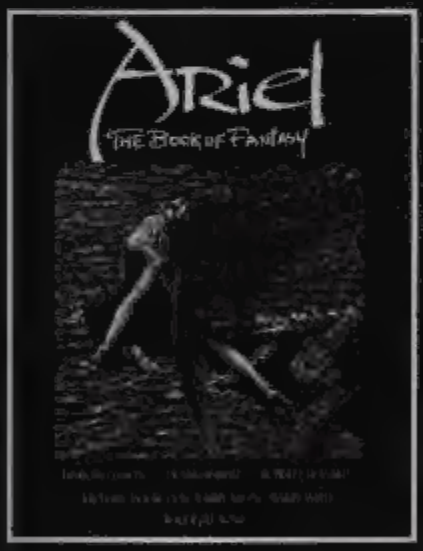
STERANKO

GEORGE BARR BRUCE JONES
TIM CONRAD JACK KIRBY
MICHAEL HAGUE ALEX NINO
STEVE HICKMAN KENNETH SMITH
BRAD JOHANNSON MICHAEL WHELAN
STERANKO

SORCERERS

Each of these eleven names is a superstar in his own realm, wielding with pen, pencil and paint a special kind of wizardry that rivals Merlin's own. Eleven dreamers, each with a different and equally exciting approach to high fantasy and heroic adventure. Eleven renowned conjurers, whose drawing boards and canvasses have become the stage settings for a myriad of impossible, fantastic and delightful illusions performed for a world wide audience over the past decade. These are the sorcerers whose wildly imaginative visions have shaped the perimeters of contemporary fantasy art, created new schools of thought, and garnered legions of dedicated followers.

Sorcerers is a dazzling collection of fantasy art representing eleven of the most famous and diversified talents in the field today. Never before has such an exciting and wide-ranging showcase of imaginative illustration been combined in a single superb volume. **Sorcerers** is 9x12" in size, calculated to enchant the eye of the beholder with 64 sizzling full-color and 13 black and white reproductions which represent some of the very best examples ever produced by the participating artists. From spectacular sword and sorcery vistas to Middle-Earth magic, **Sorcerers** will envelop its viewers in a special sense of wonder.
$7.95 plus .55 postage.



Ariel 3 crackles with a stellar line-up of fantasy and science fiction stars. Michael Moorcock offers the final appearance of his warrior-hero, Elric, in *The Last Enchantment*, amply illustrated with a trio of Tim Conrad paintings. Jack Kirby adds his special interpretation to a Robert E. Howard classic fantasy poem. Barry Smith is featured in a fully illustrated interview revealing his life and his work. Al Williamson envisions a deadly duel of men and machines on the highways of some distant future in Harlan Ellison's *Along the Scenic Route*. Larry Niven, Frank Herbert, Michael Hague and others are all represented in 96 superb full-color pages.
$8.95 plus .55 postage. Available in April.

Richard Corben is one of America's most popular underground artists—and his first original full-length graphic novel, **Neverwhere**, is now available. Over four years in the making, the book features 112 full-color pages of brilliant, breathtaking fantasy adventure in the Corben style—powerful heroes, voluptuous women and incredible horrors in a magical dimension where unimaginable delights and monstrous evils merge. A special preface gives new insight to Richard Corben and his art. In addition to a forward by Fritz Leiber, searing mysticism and bone-crushing action await those who venture into the realm of **Neverwhere**.
$7.95 plus .55 postage and handling.

At last...The ultimate science-fiction book! Ellison, Clarke, Niven and 8 more of the world's most famous science fiction authors, each with a story spectacularly illustrated by an eminent artist. From starship wars of the Omega Galaxy and the robot worlds of the distant future, to the blast-gun toting heroes of Mars, **Masterpieces of Science Fiction** features the gems of space literature written over the last fifty years. These heroic adventures, set off in a deluxe, profusely illustrated, full color format will prove irresistible to long time fans as well as the new readers recruited by **Star Wars**. It's the most incredible science-fiction package ever published—it's out of this world!
$8.95 plus .55 postage and handling

STAR WARS

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In the beginning, there was the dream—the dream that a real science-fiction adventure film could be made without poverty-level special effects or even crasser laughs. Conceived in 1971 to be the ultimate space fantasy, *a la* **Flash Gordon**, the dream grew and took form six years later. **Star Wars** became the top money-making film in movie history within a year.

Now the time has come to ask, what will they do for an encore?

One answer, alluded to by **Star Wars'** writer-director George Lucas, is to do eleven encores, for an even dozen spectacular space-opera adventures that could span the next two decades. In the meantime, scores of other film writers, directors and studios around the world are lining up to launch their versions of the neo-classic original, while Lucasfilm Limited has started pre-production work on the $10 million **Star Wars** sequel, with a target date set for Christmas '79 release.

The original film has been pulled out of domestic circulation for the present, so that a brand new publicity and poster art campaign can be launched during the high-yield school vacation summer season. The new advertising art focusses on the heroic adventure aspect of **Star Wars**, and is painted by Charles White, a prominent commercial and advertising illustrator. Originally commissioned last summer, this poster was one of several ideas which were temporarily sidetracked in favor of the epic/gadgetry/symbolic approach of the Tom Jung and Hildebrandt paintings. Now that the reputation of the film has been made, the emphasis is more on the daring-do of its characters, a natural outgrowth of sequel planning.

As for **Star Wars'** sequels, Lucas has proposed ideas for a total of twelve "Adventures of Luke Skywalker," exploring all the possible facets of action, characterizations and galactic revolution for an epic, tapestry effect. Reportedly, **Star Wars** was originally conceived and plotted as a trilogy of tales with progressively developing conflict between the rebels and the Death Star, Luke and Darth Vader, and finally Luke and the rebels against Darth Vader and the entire Empire. Characters were to be introduced and developed successively. At one point **Star Wars 2** plans were rumored to have called for the appearance of the Emperor, with Lucas suggesting Patrick McGoohan for the role, and Twentieth Century-Fox voting for Christopher Lee.

Phenomenal sales figures and Lucas' own abundance of ideas have quadrupled the overall scope of **Star Wars'** follow-up plans, and many aspects have been changed, modified and delayed. The principal actors (Hamill, Fisher and Ford) have been signed for the sequel, but writer-director Lucas has been committed to too many other projects to reprise his part of the project. He has provided the initial story idea, put up the production money, and will be available as either an executive producer or advisor, but only time will determine just what Lucas' total contribution will be to the finished project. Currently, he is filming **More American Graffiti**, helping Francis Ford Coppola trim his **Apocalypse Now**, and plans are in the works for a 40's crime project titled **The Radioland Murders**. The **Star Wars** sequel is being worked on inbetween, with initial shooting to begin next February for key special effects sequences, and extending over the summer months on locations in Europe and Africa.

> **"I've always thought I would do another one," Lucas admits. "but it will probably be about twenty years from now."**

According to a news feature in **Time Magazine**, the first **Star Wars** film will probably gross about $400 million, plus another $200 million in toys, games and licensing commissions, of which Lucas will receive approximately $80 million.

A Hollywood rebel, who was devastated when Universal cut five minutes from his **American Graffiti**, Lucas is turning his profits around to allow himself, and his movie-making friends, to make the kind of films they like, free from studio influence and controls. "I'm simply trying to set up an alternative film making operation that allows me more freedom to do what I want," it's a system that worked for **Star Wars**, which was a Lucasfilm production that 20th Century-Fox only contracted for distribution. (20th, incidently, neglected to secure the sequel options for **Star Wars** in their original deal, and had to work out a new arrangement when the follow-up films were decided upon.)

To achieve his self-sufficient goals, Lucas has invested his Star fortune into four interlocking film corporations, covering different phases of the movie manufacturing requirements. *The Star Wars Corporation* is a separate production unit devoted solely to the planning, coordination and development of the **Star Wars** spin-offs. Sprocket Systems Inc. is a special effects outfit which will be available primarily for any of Lucas' projects, and Black Falcon Ltd. is the marketing end of the empire, geared to selling toys, records, comic books, etc. And while most of this activity centers on **Star Wars**, Medway Productions has been established to handle the activities of Lucas' other film projects, including the re-release of the director's original version of **American Graffiti** in May, with the missing five minutes restored.

The two years of continual, every day effort that went into the original **Star Wars** planning and filming have prompted Lucas to say that he would keep out of the director's chair for any sequels. "I've always thought that, sooner or later, I would do another one. But it will probably be towards the end of the cycle, about 20 years from now."

To this end, **Star Wars 2** is being directed by Irvin Kershner, who has previously worked on **The Film Flam Men**, **A Fine Madness** and the newly completed **Eyes**. He will prepare his shooting schedule from a script drafted by Lucas and noted film, TV and novel writer, Leigh Brackett.

Ms. Brackett's credits include such movies as Howard Hawks' **Rio Bravo**, **The Big Sleep** and **Hatari**, TV series like **Checkmate** and **Alfred Hitchcock**, and over 200 crime, western, sword & sorcery and science-fiction/fantasy stories in her 40-year career. **Star Wars** was her last completed project before she entered the hospital and died of cancer on March 18 at the age of 60. An imaginative and prolific writer, Leigh Brackett helped establish many of the ideas and situations Lucas drew upon to create **Star Wars**, and it is somehow fitting that she was eventually to be involved with the film that made sci-fi an acceptable and successful commodity at the box-office.

The basic story for the **Star Wars** sequel was originated by Lucas, and is in no way related to the Ballantine paperback **Splinter of the Mind's Eye** by Alan Dean Foster. According to various sources, Ms Brackett may have read the **Splinter** manuscript in October '77, but after discussions with Lucas, set to work on the first draft screenplay, utilizing similar jungle settings and scenes, adding the Han Solo, Iceworld and space sequences not found in the novel. How much of this will finally hit the screen is still open to question, because Lucas went through four completely different drafts for the first film before striking the proper balance of action, romance, adventure, humor, villainy and revolution in a fantastic science-fiction format.

SFTV

GEORGE LUCAS REVEALS THE POSSIBILITY OF A DOZEN STAR WARS

The second film will be more of a characterization and development vehicle, than a deep-space dogfight extravaganza, focusing on the growing personal conflict between Luke and Darth Vader, still packed with light-saber dueling and stop-motion animation. Ray Harryhausen has reportedly been contacted to provide the various beasts and creatures needed for the jungle-planet sequences, and the outlook for his participation is within the realm of probability because his four-picture deal with Columbia is not restricted by time limitations.

John Dykstra, who won an Academy Award for his special effects work on the original **Star Wars**, will not return for the second film, partially due to the abundance of work he has been committed to for the immediate future. Instead, Brian Johnson will supply the needed photographic tricks for **Star Wars 2**, using English studio facilities. Johnson received the assignment based on his work with Doug Trumbull in **2001**, and his more recent achievements for **Space:1999**.

Darth Vader does indeed live, but will probably make a very limited screen appearance, allowing the film to focus on the intricacies of character development, and the wider scope of Rebel/Empire politics. The Solo/Vader/Skywalker triangle all manage to converge for the climactic (and commercially necessary) reunion and conflict.

Apparently, most of the major film studios have been waiting out the past several months to see whether **Star Wars** and **Close Encounters** would continue to be profitable film properties, and which one would be the easiest and safest to exploit. Now that 20th has committed themselves to recreating the swashbuckling adventure of Lucas' film, the rest of the movie world is racing to beat them to the Christmas target.

Star Trek—The Motion Picture has finally been booted into flight after years of uncertainty, misfires and delays, setting its sights on a November '79 distribution date. All of the original cast members, including Nimoy and Shatner, have been signed to recreate their roles, under the direction of Robert (**The Andromeda Strain, The Day the Earth Stood Still**) Wise. With a $15 million budget, **Star Trek—The Motion Picture** will cost more than all 79 TV episodes did nine years ago, but the show has more fans now than it ever did, even though it plays on fewer stations and has no heavy network publicity promotion behind it. Filming will begin in July, with Gene Roddenberry again producing. Doug Trumbull, flush with **Close Encounters** glory, yet still short of financing for his own projects, has been allotted a sizable portion of the budget to create **Star Trek**'s streamlined hardware and new techniques in special visual effects.

Dino DeLaurentiis has scheduled his plans for a December release of **Flash Gordon**, casting his **Star Wars** opponent head on, and armed with a double-barrel budget on his side—$20 million. Nicholas (**The Man Who Fell to Earth**) Roeg is currently set to direct **Flash Gordon**, and the cast and production crew are being assembled. Simultaneous sequel filming is also being considered to cut later expenses, and maintain a stylistic appearance.

Brian (**Carrie, The Fury**) DePalma is also entering the space race with a screen adaptation of Alfred Bester's **The Demolished Man**. It's the story of murder in a telepathic society, told in entirely visual terms. The project was first brought to his attention in 1965, and he has written at least two screenplays while waiting for the proper financing, timing and production backing.

The second film will be more of a characterization and development vehicle, than a deep-space dogfight extravaganza.

Even Steven Spielberg is tentatively set to explore the stars via a sequel, with the working title of **Close Encounters of the Fourth Kind**. He has reportedly signed a letter of intent with Columbia to write and direct another **Close Encounters** project, on a $25 million budget. The financial breakdown would give Spielberg $2 million up front for his contribution, along with a percentage of the profits, with the rest of the money going into production and Doug Trumbull's reprise on the special effects. Apparently, the major stipulation of the deal is that complete, total and absolute control would be left to Spielberg—including another security blanket of secrecy while filming. No starting or finishing dates have been set for this project, or even a firm commitment to enter production, since Spielberg is currently at work on a $12 million WW II comedy at Columbia (titled **1941** about a Japanese submarine surfacing in a California harbor. Also in the works is a modestly budgeted ($1.5 million) Universal project in the director's hometown of Phoenix, featuring a cast of 8 to 14 year olds, titled **Growing up**.

On the TV screen, **Galactica** has been rechristened **Battlestar: Galactica** and set back until the fall season begins, due to technical delays. At NBC, **The Martian Chronicles** is entering production, set for September or October viewing on three successive days for a total of six hours. **The Martian Chronicles** is being adapted from Ray Bradbury's collection of short stories by Richard (**Incredible Shrinking Man, Omega Man**) Matheson, with art direction by Mike Minor, who has worked on projects such as **Star Wars, Black Sunday** and the new **Star Trek** movie.

As an interesting side note, **The Martian Chronicles** has been appearing as a stage play in California since late '77 to sell-out audiences. After an initial six-month showing, the play reopened this February in preparation for a nation-wide tour, and features sets and special effects by the TV show's Mike Minor. Adapted by Bradbury from his own book, the play deals with four expeditions to Mars between 1999 and 2026, and the encounters between Earth explorers and the Martians. Mounted with elaborate lighting, sound and special effects, the production was well received by the Los Angeles press. As a bonus of sorts, Bradbury was cast as the offstage actor to portray "The Voice," an eerie, pivotal role, that marked the author's acting debut.

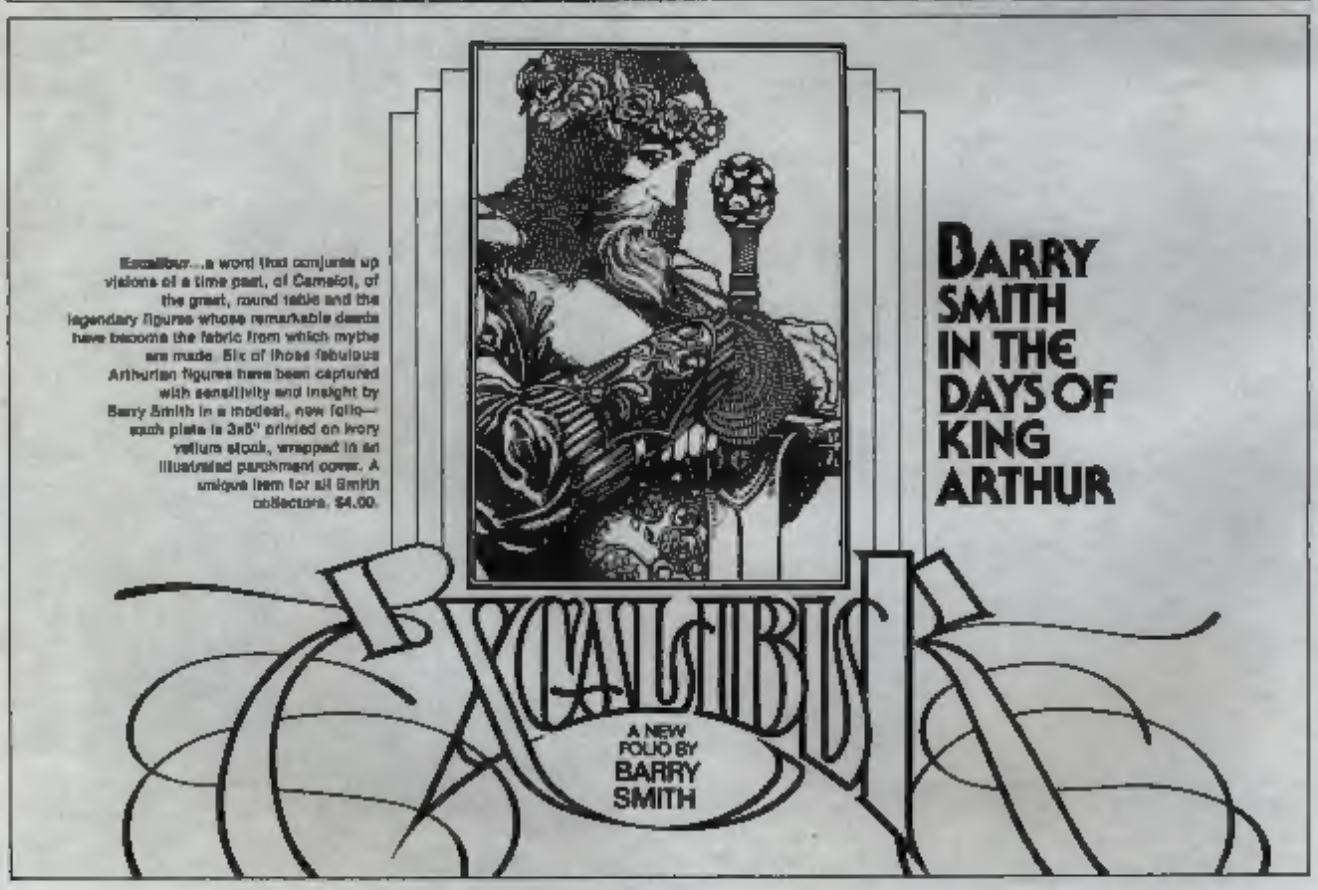
In the more distant future, Manhattan Island will be pulverized by a chunk of a gigantic space rock in American International's $10 million sci-fi/disaster project **Meteor**, directed by Ronald (**Poseidon Adventure**) Neame, with Sean Connery, Natalie Wood, Henry Fonda and Martin Landau.

The Invasion of the Body Snatchers will again attempt to sneak up on a sleeping San Francisco, this time with Donald Sutherland and Leonard Nimoy in the starring roles, directed by Phil Kaufman. The publicity calls the film an update, not a remake, of the 50s classic, with the original's star, Kevin McCarthy making a cameo appearance. The notorious pods are still part of the story, but sporting a new streamlined design, with a host of ghastly little pod-people inside.

Star Wars has unleashed cosmic forces upon the universe that dwarf the efforts of any NASA space project. All the excitement and adventure of science, fiction and fantasy are being realized within our lifetime thanks to Flash Gordon, $8.5 million worth of faith—and a dream.●

Warner Communications

Steranko's influence and impact on the comic art field has long been recognized by fans, artists and scholars, but has never been studied or analyzed in depth to determine exactly why and how one writer/artist could revolutionize and revitalize an entire industry with just 30 published stories in less than three years. In conjunction with the Canada Council, The Winnipeg Art Gallery has established a comprehensive traveling exhibition devoted to the comic art of Steranko, which will be on display throughout Canada, beginning June 1978 in Winnipeg. The show is the *only one of its kind in the world*, featuring over 200 pieces of original art from Steranko's personal collection, all carefully matted and framed for gallery display. Preparation took over a year-and-a-half, and involving frequent consultation and interviews with the artist, culminating in a singular showcase of visual and conceptual dimensions. In pursuit of a definitive exhibition book to accompany the art, the show's curators, Philip Fry and Ted Poulos, have assembled and written a highly illustrated book that combines a year-and-a-half of research and analysis. The result is a host of new, incisive conclusions and observations about the artist, his work and his perceptions of the comic form. The book itself is nearly a half-inch thick, 8½x11" in size and contains almost 30,000 words of sharply defined analysis, profusely illustrated with art from the comics, Steranko's files, and several rare and unpublished pieces, all packed into 120 pages on heavy stock, simply titled **Steranko: Graphic Narrative.** The essence of this book is its brilliant explanatory text, which explores Steranko's unique ability to grasp and manipulate such abstract and subtle storytelling devices as two-dimensional space and time, panel size and design, angles and lighting, characters and props, color and layout, composition and sequential effects, balloons and backgrounds, cover/splash/interior page concepts and cliff-hanging endings, cinematic technique and camera angles. **Steranko: Graphic Narrative** is almost a textbook on his approach to comics and their possibilities, and the only truly scholarly study of the comic form in existence. **Steranko: Graphic Narrative** is available now, for $8.50.

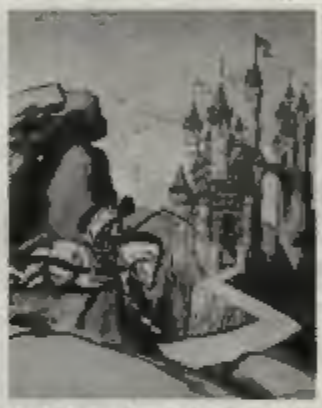

Excalibur...a word that conjures up visions of a time past, of Camelot, of the great, round table and the legendary figures whose remarkable deeds have become the fabric from which myths are made. Six of those fabulous Arthurian figures have been captured with sensitivity and insight by Barry Smith in a modest, new folio—each plate is 3x5" printed on ivory vellum stock, wrapped in an illustrated parchment cover. A unique item for all Smith collectors. $4.00.
BARRY SMITH IN THE DAYS OF KING ARTHUR
EXCALIBUR
A NEW FOLIO BY BARRY SMITH

His name was Elric of Melnibone, an albino warrior-prince. His weapon was a malevolent black rune-sword that drank the souls of his enemies, be they sorcerer or sultan, woman or wizard-king. Bob Gould has captured the imagery of this fantasy masterpiece in a beautiful print titled

THE WHITE WOLF

This special edition of **The White Wolf** has been reproduced in *full-color* from the original, 17x24" in size on 100 lb. Strathmore Pastelle cover stock. Exquisite quality printing of 1000 registered copies, each hand-signed by the artist. $10.00.

He's an emotionless super soldier—a government agent with a shattered past and a doubtful future. **Cannon** is Wally Wood's most explosive and realistic adventure series ever, packed with lethal action and deadly damsels. The book is a two-fisted combination of Wood art and writing, too strong for the Comics Code, packed into a 36-page, 10x12" package for just $4.00, plus .50 postage. Cannon is the quality adventure series that the undergrounds always wanted to present—but never did.



The Wally Wood Portfolio is a 16-page booklet, privately printed by the artist nearly a decade ago, as a dramatic showcase of his mastery of diverse styles, subjects and techniques. Many rare, unusual commercial and science-fiction illustrations are collected here for the first time ever. $2 plus .50 postage.

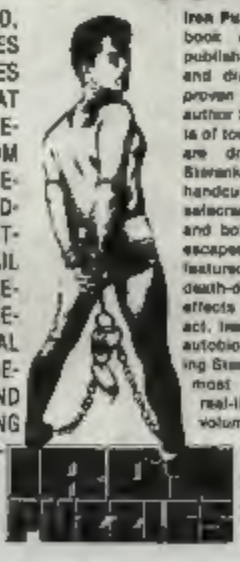
She's back—by popular demand! **Sally Forth**, Wally Wood's most popular character, returns in her third book of sensational misadventures. With a heavenly body and a heart of gold, Sally and her calamitous crew romp through another 36-page, giant 10x13" collector's edition of wild capers. Sally's first two showings were sell-outs, so be sure not to miss her third incomparable performance, for a mere $4.00 plus .50 postage. Nobody does it like Sally—and Sally does it so well!

These two ACBA Portfolios were prepared in 1973 and 1974 to promote and publicize the Academy of Comic Book Arts. Both contain art by Adams, Frazetta, Starlin, Wood and others. The **1973 Portfolio** contains 35 full-page illustrations in a protective folder, and the **1974 Portfolio** features a comparable collection. Just $2 plus .50 postage each.

WOOD

acba

"TWENTY YEARS AGO, I DEVELOPED A SERIES OF SECRET THEORIES ANDTECHNIQUES THAT ENABLED ME TO RELEASE MYSELF FROM ANY FORM OF RESTRAINT, FROM HANDCUFFS TO STRAIGHTJACKETS TO JAIL CELLS. NOW I'VE REVEALED THOSE SECRETS IN A SPECIAL BOOK WHICH I BELIEVE YOU WILL FIND TO BE FASCINATING AND FANTASTIC, BECAUSE IT'S REAL! I CALL IT **IRON PUZZLES.**"



Iron Puzzles is the most original book of escape magic ever published brimming with photos and drawings, all *created* and *proven effective* by magician/author Steranko. An encyclopedia of tools, tricks and techniques are dramatically revealed as Steranko explains lockpicking; handcuff and leg-iron escapes; safecracking; rope, chain, bag and box releases; straightjacket escapes and jailbreaking. Also featured are special sections on death-defying stunts, wild stage effects and a complete escape act. Iron Puzzles is packed with autobiographic material—revealing Steranko's toughest escapes, most dangerous stunts and real-life challenges. The volume comes in a *specially designed portfolio case*, limited to 1000 autographed copies for $12.50 plus $1 postage handling and insurance. Available in April.

RALPH McQUARRIE: MEDIASCENE INTERVIEWS THE STAR WARS ARTIST WHO OPENED THE DOOR TO SCIENCE FICTION FILM ART

RALPH McQUARRIE's life can be neatly divided into two distinct sections: before **Star Wars**, he was an industrious, talented, virtually unknown technical illustrator; after **Star Wars** he became the most sought after Production Illustrator ever to work in films.

A primary reason for this change, of course, has to do with the film's unprecedented success. But, in a very real sense, **Star Wars** wouldn't have been the film it was *without* McQuarrie. His eyes and hands were the first lenses through which **Star Wars** was focused and captured for Lucas' inspection and refinement.

Because of the imagination and perception McQuarrie brought to his almost paintings, 21 of them were released as a **Star Wars Portfolio**, a publishing first, which quickly went through several printings, totaling 300,000 copies at $5 each. To a large extent, this proved to be McQuarrie's popular reward for his dedication, ingenuity and integrity, thrusting his name into public prominence.

Professionally, McQuarrie is rewarded with offers from the top science-fiction productions being put together, including **Close Encounters, Star Trek, Galactica, Star Wars 2**, and others. By insisting the extra time, effort and care that typifies his work, McQuarrie has singlehandedly raised himself and the credit of Production Illustrator from a gratuitous screen billing to a newly-discovered art form.

In person, he is a casually dressed, quiet, unmarried, 49 year-old professional who works in a small Los Angeles studio, slowly acclimating to the intense activity he has generated. A little less than six-feet tall, his hair a light grey, McQuarrie speaks softly and slowly, striving to accurately convey the thoughts roaming behind an intense pair of eyes which have seen the wonder of alien galaxies on a blank piece of paper. Complete relaxation with fame and success is not immediately evident because the entire **Star Wars** phenomena is less than a year old, but there is an air of pride and growing self-satisfaction in McQuarrie's responses and evaluations—30 years of work are finally paying off. "I like getting up every morning; I like living more. I think that what I'm doing is better—every day seems like a new beginning to my life."●

MS: We're using a piece of art for our centerspread that almost nobody knows about, the Mothership from **Close Encounters of the Third Kind**. It's a remarkable piece of work.

McQ: Well, it was the only piece I did for that film. I came in near the end of production and they were still a little apprehensive about the ending—it just didn't seem to have quite enough impact. Spielberg felt that it should have real flash to add more drama.

I think they had planned to shoot just the small part of the Mothership that held the leading men. Then they added a large

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"SCIENCE FICTION LETS ME CREATE REALITIES NEVER BEFORE SEEN, WHICH IS THE PRIMARY CHALLENGE EACH JOB PRESENTS."

[illegible] that of Apollo [illegible] saucers, the bottom that [illegible] impressed a very large ship.

MS: Close Encounters was a film that changed many times during production, like the flying sheets being eliminated and a different meeting between Truffaut's character and his interpreter. One of the strangest stories though is about Spielberg getting his inspiration for the Mothership from an Indian oil refinery combined with the view while standing on his head and looking down on the San Fernando Valley. Did you get any [illegible]s along these lines?

McC: [illegible]. When Spielberg decided to show the entire ship coming over, he asked me to make some drawings, saying, "Keep the bottom of the spheres and, add that, make it look like an oil refinery with lots of tanks and stacks." I didn't realize he wanted to show the ship upside down and then turn it over. I tried to give the refinery part some form, and added those long sparkling arms. The sketches and rendering were my contributions; the models followed them quite closely. The lights were given more importance than I gave them, which helped the general effect.

I was proud of it, because it looked terrific, and they built the model almost exactly like the drawing. The only changes were the big red lights on and inside of it, which helped visually, but they used most of what I put into the art.

MS: How long did it take you to do the full rendering?

McC: I took a day, day-and-a-half, on the black and white sketches. You can see I was playing around with a city extension for a while. But it was just an idea, a little progressive thinking to get my thoughts organized. Then it took about a whole day to do the painting. It got to where they wanted it fairly quickly.

When it was done, I handed it in to Trumbull's office—I think Spielberg was in India at the time. I really didn't know what they were going to do until I saw the model on film, and it really looked terrific. Steve was pleased, and he was very happy with it. I felt good seeing my designs come to life, especially when it was done that well. They really made it come off.

MS: You have been fortunate in working with some of the hottest filmmakers around, and been connected with the most commercial project in movie history. Why you, in particular, and how did it start?

McC: I have a background in aerodynamic illustration — I worked for Boeing until 1965. Then, I just felt like getting back into commercial art, but I didn't really know how to break in. As a consequence, I sat in my studio drawing a lot and selling a little until CBS News wanted to animate the Apollo flights and needed a technical illustrator for the rockets. Someone from Boeing had recommended me, so I did this NASA-type work on and off for a few years [illegible]

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FIRST SIGHTING
BY RALPH McQUARRIE
CE3K

WEIRD

Sex and science mingle: *imagine the possibilities*. Bizarre alien creatures, beautiful space maidens and lusty but steely-eyed galactic heroes. But who imagines? The artist who was born to put them all together has just produced the wildest portfolio this side of Alpha Centuri. Wally Wood's **Weird Sci-Fantasy** begins where his EC classics ended. Twelve superb plates 12x15" in black and white are collected in a heavy gold-embossed slipcase. 2,000 copies, signed and numbered by Wood. $20

ELRIC

Elric of Melnibone is a high-quality portfolio of eight exceptional line illustrations by fantasy artist Bob Gould. Printed on extra-heavy paper and enclosed in a luxurious gold embossed folder, the Elric Portfolio also contains an informative booklet by Eric Kimball that embellishes upon the intricately detailed artwork. The Elric Portfolio captures perfectly the mystic savagery of Moorcock's warrior-king, and is only available in this special signed and numbered edition of 1000, for $20 plus .75 postage.

SPIRIT

In the forty-year history of comics, few strips have inspired the following and the fervor of THE SPIRIT. Now his allies, his adversaries and his adventures have been summed up in a remarkable portfolio containing twelve plates (12x15") in full-color. Here is all the hard-hitting action and shadowy atmosphere that made it a classic. The Spirit Portfolio is available in a special hardbound gold-embossed presentation case, limited to 1500 copies, signed and numbered by Will Eisner. $35

COLLECTOR'S EDITION

Here's a package no Star Wars collector can resist! Published last year in England, this book has been designated The Official Collectors Edition. Not a collection of paintings or blueprints, this special import tells the incredible behind the scenes story of the most extraordinary science fiction film ever made in 250 remarkably and revealing photos and reproductions, many in full color. The robots, the special effects, the weaponry, the space ships, the aliens, the miniature sets and the stars of the film are captured in 72 fast-moving pages of words and pictures. In addition, this book focuses on Star Wars' writer/director, George Lucas, who tells of the film's origins—from his childhood daydreams right through to the reality of putting it all together—available now at $6.00 plus .50 postage.

IRON-ON TRANSFERS

Get Star Wars off your mind and onto your chest! The Star Wars Transfer Book is packed with specially designed full-color iron-on transfers from the richest science-fiction fantasy film ever. There are 24 pages to this attractive 8½x11" book, and every one is an inviting photo or illustration that can be ironed on your t-shirt or sweater. This copious selection will delight. November. You really can't beat Star Wars for [illegible]

self-out success at $6.95 plus .50 postage and handling. Darth Vader, Luke Skywalker, R2-D2, C-3PO and all the rest are included, ready to rocket their way to your door.

SKETCHBOOK

The Star Wars Sketchbook showcases the work of Joe Johnston, one of the talented artist/designers from the movie. His drawings combine futuristic concepts with practical technological insight, and occasionally is filled with unexpected humor. This 96-page volume of Johnston's dazzling art not only shows Star Wars' early development, but also captures the vitality and excitement that eventually found its way to the screen. A stunning exhibition of an designed for the stars—only $4.95 plus .50 postage and handling.

BLUEPRINTS

Want to build an R2-D2 droid? Or maybe a full-size Millenium Falcon space freighter? Then you'll need a set of Star Wars Blueprints, twelve authentic ship-and-droid designs that tell everything there is to know about the technical aspects of Star Wars' marvelous machinery. The blueprints, printed on 9 ½"x24" in size, are over-sized to 36"x24", packed with diagrams and specifications. Priced at $6.95 plus .50 postage. The Star Wars Blueprints will be ready in [illegible] each tutorial. The Star Wars Poster is a brilliantly executed rendering of Luke Skywalker and Princess Leia defying the ever-smashing power of Darth Vader. This poster is on a $2.00 plus .50 postage

STAR WARS

POSTER

A any single piece of art that captures the spirit and adventure of Star Wars, it's this fantastic full-color poster by the brothers Hildebrandt. Symbolic heroic

CALENDAR

The 1978 Star Wars Calendar is a deluxe showcase of full color photos from the senses-shattering space adventure of the decade. Here are Princess Leia, Luke Skywalker, Han Solo, Darth Vader, Chewbacca, and an entire menagerie of aliens, Banthas, Sandpeople, and assorted aliens. There's even a full-color poster size centerspread of See-Threepio and Artoo-Detoo, and the calendar itself, which proclaims "May the Force be with you—all through the year!" Each 1978 Star Wars Calendar is 12x12" in size, and unfolds to a total height of 24 inches, every month. The cover is a full-color dynamic portrait of the major Star Wars characters, with a dash of silver for elegance, yours for just $4.95 plus .50 postage

STAR WARS TABLOID

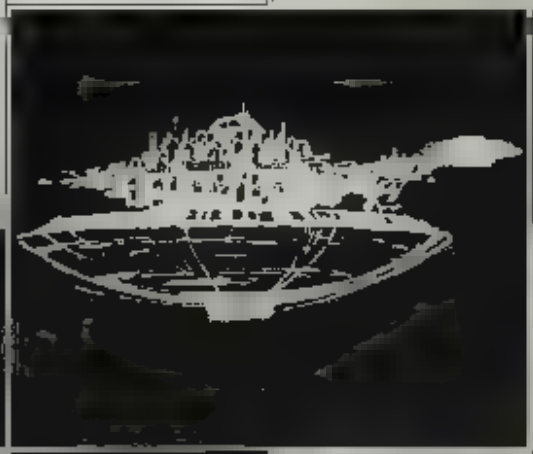
The Newspaper of Science Fiction and Fantasy is a brand-new tabloid publication which has devoted its entire front page to just one subject—Star Wars. This special edition features 24-pages of facts, photos and behind the scenes action. The screenplay, robots and creatures are exhaustively examined, with rare pictures and unknown facts to stimulate the imagination. Yours to own a full-color Star Wars centerspread featuring Luke, Obi-Wan and Chewbacca all for $1 [illegible]

interested in movies.

Pretty soon I was borrowing friends' cameras, trying storyboards, the whole bit. Eventually I met Hal Barwood and Matthew Robbins, who were with Lucas on **THX 1138**. They were trying to sell a script called **Star Dancing**. It was a good script, and I was asked to do a number of production paintings of some machinery aliens, a spacesuited figure.

MS: Yes, we're reproducing those pieces and they are very attractive. What's remarkable is the concept you had for the aliens, which comes very close to the **Close Encounters** creatures. And they have a system of light communication on their chests, another gimmick Spielberg used on the alien ships.

McQ: You know, that's interesting [illegible] about it. You're right, but it didn't have anything to do with **Close Encounters** aliens, and I'm sure it's all just a coincidence. Yes, **Star Dancing** was an interesting project and I did four paintings for it: that spaceman in the grass with the land vehicle was really nice. Though the [illegible] sometimes [illegible]



well. Barwood and Robbins left the art and got good reactions but just couldn't push the project over the edge and into production. I was surprised because it was a very imaginative script. The aliens rippling color-talk was a nice visual touch, and I had a lot of good ideas I never got around to illustrating.

MS: Any chance of it making a comeback?

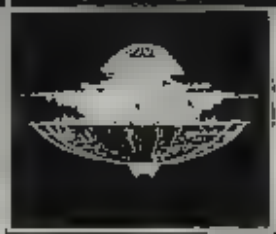
McQ: [illegible] was interested at one point. See, it's very tricky, because in movies there are so many people to convince—producers, studios, distributors, endless meetings. It's tough.

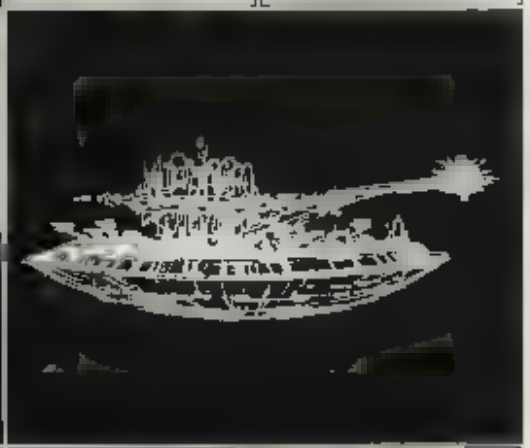
Anyway, Barwood and Robbins introduced me to Lucas, and he wanted to look at my slides because he had a science-fiction project in mind, no title, just an idea.

Nothing concrete happened. George went off to do **American Graffiti**. Then two years later, he approached me to do the science-fiction project again, still not called **Star Wars**, but with a comic book plot and large scale production. George had seen my **Star Dancing** work and wanted the same thing, but on a grand scale.

I remember that he was careful to call the material science-fantasy because many of his ideas were non-traditional, drawing subject matter from comic books and other sources. Once I got going he'd drop by to check on the work. He liked what was doing, but was very specific about the feeling and look of the film. He concentrated on little things, like oil streaks and dents, numbers and peripherals, everything had a lived-in look.

George and I were interested in creating strange juxtapositions for the movie, atmospheric situations you can't find anywhere else, but it was also important to keep things familiar-looking. **Star Wars** is full of things George has seen elsewhere and wanted to incorporate in his film. I mean he was looking through art books, comics, photos, toys, just to spot ideas that interested him. In order to reach people, he knew that the basic elements of science-fiction must embody inputs already present in the mind. He never wanted to go so





ILLUSTRATIONS

Pen and ink design sketches showing the progressive development of the **Close Encounters** Mothership. This is an exclusive view of the spacecraft's evolution featuring double and triple-decked superstructures, pod extensions and crane arms.

far out that everyone became totally lost.

MS: That is one of the things that makes your work so appealing. Things have a comfortable design, and yet a futuristic feel. What's remarkable though, is that it all looks like it works: there is a technical fidelity that goes beyond most artists' ability and a feel that few technical artists can grasp. You mentioned Boeing and the CBS work but what else has contributed to this particular affinity for creating a blend of science and fantasy?

McQ: Well, what can say? Born in Indiana. My father was Canadian and immigration wouldn't let him into the States during WW II, so I went to a technical school in Vancouver, British Columbia. As a matter of fact, I was more interested in shop than art, and only really got interested in drawing during my last year in school, primarily because they had a very good commercial art teacher there.

MS: No Flash Gordon or Buck Rogers?

McQ: No, actually I was into building model planes, and that influenced my work to a certain degree. I know how things are constructed. **Flash Gordon** and the serials were there, but I was always split between going into engineering, machine work and art.

MS: Part of what makes your work so powerful is the dramatic use of space, color composition and perspective—these are elements that few technical artists ever master. It gives your work enormous impact and is so consistently apparent that it must have some firm philosophy or schooling behind it.

McQ: Well, I try to concentrate on what I think would be appropriate to any given scene. Part of this approach comes from my years as a student at the Art Center of Design in Los Angeles, where I studied between '63 and '65. It was a commercial art school where they taught the essentials: like quick, poster imagery and color effects. I learned the lessons well enough that I can approach a job methodically at first, and embellish it with my own ideas as I go along.

MS: And what came after the schooling?

McQ: A lot of jobs, but I think it was mostly because I didn't have a direction. I was always saying, "Well, I don't have the experience to do this job, but I'll try." I never really decided whether I would become an advertising designer or book illustrator. I worked for Litton Industries, Kaiser Graphics, even a dental firm—drawing teeth and tools. I got interested in all this work.

[illegible]

Even now I'm interested in movies, photography, design, posters and light painting, but rather than mastering any one project, I dabble at them all and find myself not very far ahead on any of them. I'm very glad to be working in films, yet the professional part of me still regards them as just another job.

I guess I'll work in movies as long as people give me assignments. But if I didn't have anything to do, I guess I'd just relax.

MS: How do you classify your art then: is there a particular style you prefer?

McQ: I've never particularly been interested in style myself except when it comes to looking at what other people are producing. I let

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the material we aspire to in favor of providing a realistic atmosphere and mood to whatever I'm trying to paint.

MS: Were there any major influences on your techniques, such as Ed Valigursky or Robert McCall?

McQ: No, not really. There were people I liked, but I don't know how much they influenced me, because they were beyond my ability to imitate. Maybe Robert Fawcett showed me composition and design. I like Norman Rockwell. I mean he's got exactly the right character for whatever he's doing. He gets tremendous humanity yet also retains technical precision: you can tell that his lighting and costumes and props are absolutely accurate.

NEW!

Here are four new posters to delight Star Wars fans everywhere. Each poster is beautifully reproduced in full-color, 22x28" in size, featuring the menacing Darth Vader, the demure Princess Leia, Luke Skywalker in action, and the irrepressible C-3PO and R2D2. Each poster is $7.00—or take advantage of our SPECIAL OFFER and buy all four for $6.50

STAR WARS POSTERS

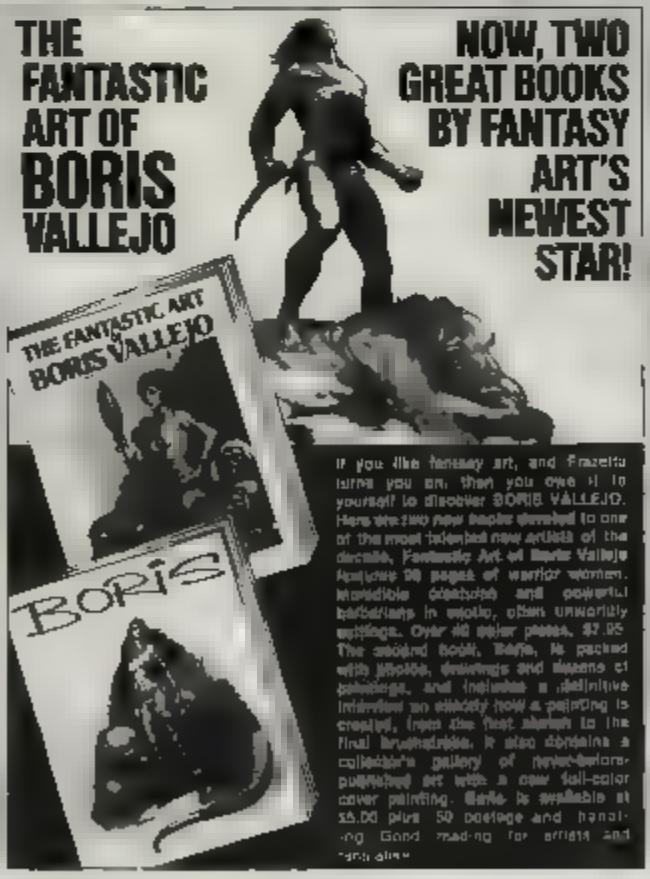
THE SURFER IS BACK WE'VE GOT HIM!

Now Marvel's gleaming idol of the starways is available in a movie-length epic produced by the team that created him! In their first collaboration in years, Stan Lee and Jack Kirby have combined their talents in this titanic 100-page adventure starring the Silver Surfer, the awesome Galactus and a host of fantastic allies and adversaries. Not a reprint book or a collection of old Surfer tales, this new full-color volume is completely original and created especially for this edition. Here is the Surfer at the height of his power, torn between humanity and his allegiance with the universe trapped between love and surfeit. Poetic, provocative and powerful. The Silver Surfer is a milestone in Marvel history. Available at $4.95 plus postage. Don't miss it.

Delicate line. Exquisite detail. Elegantly decorative. A once upon a time quality. All this and more describes the art of Tom Canty reproduced on six beautiful **Notecards** 5x7" in size. For a close friend—or for yourself. With envelopes $4.50

THE FANTASTIC ART OF BORIS VALLEJO

NOW, TWO GREAT BOOKS BY FANTASY ART'S NEWEST STAR!



If you like fantasy art, and Frazetta turns you on, then you owe it to yourself to discover BORIS VALLEJO. Here are two new books devoted to one of the most talented new artists of the decade. **Fantastic Art of Boris Vallejo** features 96 pages of warrior women, incredible creatures and powerful barbarians in exotic, often unearthly settings. Over 40 color plates. $7.95. The second book, **Boris**, is packed with photos, drawings and dozens of paintings, and includes a definitive interview on exactly how a painting is created, from the first sketch to the final brushstroke. It also contains a collector's gallery of never-before-published art with a new full-color cover painting. **Boris** is available at $5.00 plus 50 postage and handling. Good reading for artists and fans alike.

Enki Bilal is the latest sensation among the new French fantasy artists. His book collects four tales with a weird and bizarre Lovecraftian touch, plus one of the artist's real dream nightmares. Color cover. 48 chilling pages. $2.95

MS: But Rockwell paints people, where you work primarily with machines and design. Is there a connection? Do you have a preference?

McQ: Yeah, I enjoy painting and drawing almost anything, but I like to draw machinery more because I've done more. I find inanimate objects easier—people are more difficult, mostly because I haven't done much work with them.

I've been doing more figure-work lately. Star Wars opened the door for the Ballantine paperback covers. I seem to be getting better and more excited but I'm really torn between being an illustrator and a creative designer. I don't think my book covers are terribly well done yet, but they're on the way.

The films are the same, exciting, especially while I'm learning. But I kind of see the future with me as a stylish artist. I don't want to be a Production Designer because from what I've seen so far it's an administrative job—hiring and firing, approving, budgeting, looking at other people's work.

As a conceptual person I'll be working for others, but the work will be mine. I guess it's some kind of ego trip to think that way. But it is satisfying to control something, even one drawing, from concept to finished art.

MS: Is there any work you are particularly proud of?

McQ: I suppose the drawings for **Star Wars**—I feel they're the best I've done so far. They were not drawn with the idea that they would be starting point scratch. He would say, 'This is how I'd like it to look.' My design contributions ceased at the time this crew started, and I went on to do matte paintings for the picture.

MS: Exactly what kind of materials did you and Lucas work on that was changed, or was relatively lost in the lightning pace of the film?

McQ: Well, one thing in particular was Darth Vader's mask, which was redesigned somewhat drastically. I don't really like the way they increased the bulk and made it look like a removable mask. Instead of a black armor faceshield George wanted Vader in an airtight garment with wrappings and black bands and great folds of cloth. Kind of sneaky, yet big and impressive. I think my original design was nicely curved and sinister with a downthrust brow and jawline.

MS: What other kinds of exchanges went on between you and Lucas, and who came up with what?

McQ: Oh, we had a lot of conversations and ideas always hanged viewpoints as in the latest script. Luke Skywalker was to be a girl, to satisfy Fox's desire for a romantic interest in the film. Han Solo was to be an Errol Flynn type hero, and things would go in a rather classic film framework. Then, somewhere along the way George decided to make Luke a boy to bolster the student/teacher aspect with Ben Kenobi, but brought in a

surprising. We've heard your ideas come to you when you're sleeping?

McQ: In a way. I used to try squeezing work out but it's like toothpaste in a tube that will only come out so fast. The ideas don't just come to me—I do spend time thinking about them but won't force it if the time's not right.

I feel that the state of mind in which good work comes out is when I'm totally relaxed, without pressure. There's no point pounding my brain. The best thing I can do is collect my thoughts as soon as I'm told what's needed. Then I lie down and let it get unconsciously sort of semi-sleep, and somewhere along the way of going to sleep or coming out of it I get exactly what I need—it's just there, rising like the bubbles in champagne from somewhere inside.

Of course, I don't always do that. Sometimes I'm feeling real good, wide awake, and I decide to just sit down and start drawing, doodling squares, circles, shapes, ideas that will get me going. Draw small because they go faster and aren't as important if they go wrong. The good ones get refined.

Normally when I approach a job that way I'll do quite a few roughs before hit the target. If I go to sleep it seems as if the drawing develops itself. Then, just get up and paint.

MS: You work very tightly on some of your production paintings, making them easily translated into portfolio material.

McQ: Actually, I haven't seen many pre-production paintings, and the ones I have seen were very roughly rendered. I feel I am a very good renderer, so it's a matter of professional habits. Most film production paintings are not tightly done because they are primarily used to provide information, the placement of objects, sizes, shapes—not as well-known as the paintings, but just as important to the finished film.

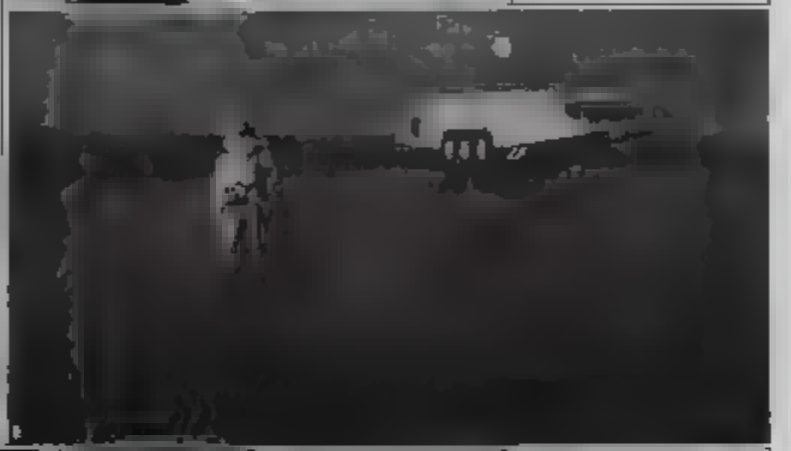
McQ: That's right. For a while it looked as if I was going to do something for every part of the picture and think George would have been happy to let me. I was usually given specific assignments, but never discouraged from trying additional scenes. Although not all of my work was used, most of it influenced John Barry when he came on the project.

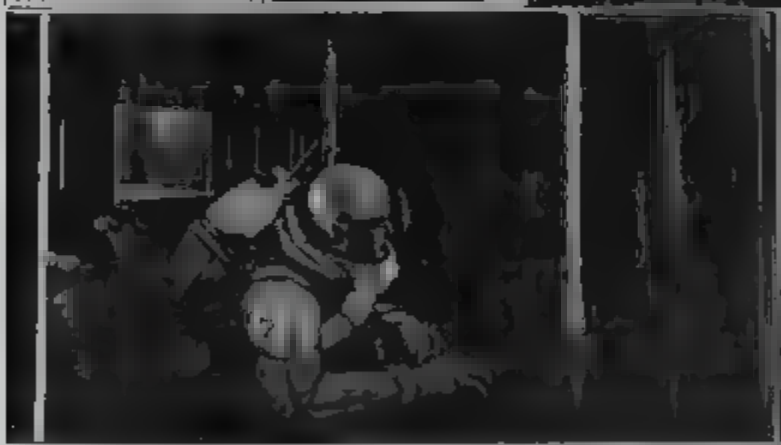
I was hired to give George Lucas a chance to get as close as he could to the ideal look for things he had been dreaming about getting into this film. Then, when he was actually working with his crew of people in film techniques, he

Even the model-makers got involved, although I don't know what they went through because I haven't had contact with them yet. There, my work filtered through a lot of hands—draftsmen, technicians, designers—even though I tried to be functional, which is part of my motivation. They were working with their own problems and requirements so they changed a lot of things, did.

In general though, everyone tried to use the paintings that caught what George wanted. Anything that came later, like Joe Johnston's refinements, was based on the earlier preliminary work.

MS: You also did a lot of sketches and studies for **Star Wars**. Not as polished or





ILLUSTRATIONS

A) Ballantine paperback cover.

B) An unused version of the cover for the Ballantine paperback, **Web of the Chasen.**

Pages 8 and 9) Production paintings from the uncompleted film **Star Dancing.**

Copyright © Ballantine Books

Princess to set up a romantic triangle.

From a design point of view, would make my own changes, like the C-3PO robot. George was specifically after a Metropolis type figure, but wanted it to be very elegant and distinctly male. I remember doing a lot of sketches to get to the design we finally used, and then, the costume people had to make modifications to enlarge the joints. Even so, they managed to retain the nice lines that gave the robot a streamlined look.

MS: And the wookie?

McQ: When we started out George was looking for cuddly, lemur eyes, little rubber teeth, a frightening visage. I think he was considering an army of villainous wookies at some point, but eventually changed his mind until he got to the character on the screen which was better looking and sympathetic almost cute.

Ideas were really a lot of give and take. George wanted Empire troopers blasting through ship hulls in outer space, and because of the vacuum, we had to come up with life support devices made them look something like snorkles with breathing vents and a practical functioning design that looked ornate. George called them "breath masks, which were eventually discarded. George needed a lot of ideas visualized, and a technical outlook for some of them.

Actually, he could have drawn any or all of the conceptual sketches himself because he draws quite well. The way he worked, George concentrated on the ideas, and let me get them into shape, because I had the greater facility at drawing and painting.

MS: You worked with Joe Johnston quite a bit on Star Wars and Galactica. Was that an easy collaboration? Your style seems to compliment his rather well.

McQ: Yes, I enjoy working with Joe very much. I wish I were as good a hardware designer as Joe is, but he fills that niche in production very nicely. Joe is still a young guy and doesn't have had much experience because he spent his time majoring in industrial design at Long Beach.

We're almost at the point now where George can look at our work and see some concept in it that isn't quite right, and he will ask us to switch assignments. It's not all that competitive, just complimentary.

MS: You said that the Close Encounters assignment took a few days to complete. That's very quick. How do you do it?

McQ: I guess everyone has their own approach. I've made paintings that took as long as ten days to complete, but they were posters with many layers of paint on them. The average time on, say the Star Wars pieces was one or two days, depending on the complexity of the subject matter.

MS: Then, technically, what is your approach?

McQ: After deciding on the idea I want to present, I like to complete a drawing on tissue paper. Sometimes I'll have two or three tissues, slightly altering the composition, perspective and organization of elements. Then I make small thumbnail sketches 2 to 3 inches by one inch, which establish general color value patterns.

Next I take a wash of waterproof cel vinyl paint over the whole board, tracing over that wash, starting with objects in the extreme background of the painting and work forward as fast as the paint dries. I use cel wash and designer's colors because they can be painted over without smearing, and the wash has a generally transparent look to it. I get some nice visual effects sometimes by letting the wash show through in certain areas making the rest of the piece very opaque and solid. At times, I will use an airbrush or graduated tones, color changes or modifying color values in specific areas.

MS: Color is a very important factor in your work.

McQ: Yes, I love color. I remember colors from my childhood before anything else. My mother told me that I could name colors as a baby.

I try to use flat patterns and shapes with subtle color schemes, combine colors to get rich effects without being splashy but often get a little shy and lean towards neutral gray tones at times.

To me color goes beyond the spectrum and has a lot to do with lighting sources and angles. I will never do a painting at high noon, but rather when the sun is low and casts long shadows or the moon is rising, giving the entire piece has a warmth that unifies all the elements. Recently I was trying to work up something for George on Star Wars 2 and found a nice shot of Mount Everest that had a snow-covered valley and the sun peeking through the clouds in a really beautiful lighting pattern. I used these values and textures to help me key my finished painting.

MS: Do you use photos often?

McQ: I guess I look through photos if I'm not exactly sure what shape something should be, you know a springboard for an idea. I was working on spacecraft for the Star Trek film and Ken Adam (the Production Designer from the James Bond films) showed me a picture of a jewel and said it might make an interesting space station. I tried it and it appears to be the only design they will use in the film.

MS: So much of Star Wars was comic book-like. Were they influential on your work?

McQ: I never really thought about it that much, but I am looking at comics more often. Joe Johnston and George and I have been getting books like Heavy Metal. And I've been more interested in them as a side-effect.

MS: Have films had much influence on your work in terms of staging, lighting, imagery?

McQ: No. I'm not too film oriented, although I like movies. Fellini, Welles. And I've dabbled on the fringes of

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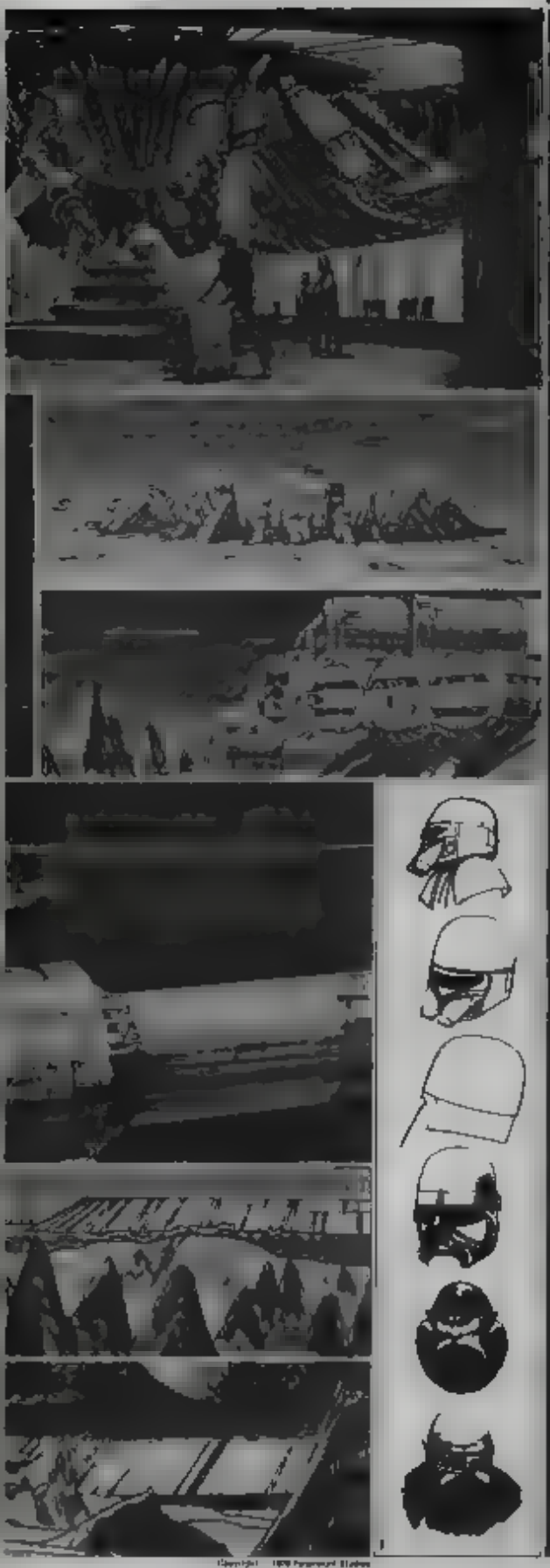

ILLUSTRATIONS

F) The artist, Ralph McQuarrie in his Los Angeles studio at the board where much of the Star Wars imagery was first visualized.

G) An illustration from McQuarrie's sketchbook, based on the book The Star Beast, by Dial Stephenson: "That sketch was done while working on the set of the Star Trek film, primarily because the director liked the book very much, and thought it might have some valuable ideas for the movie to entertain upon. I did it thinking, well, let's see what this space from the novel would look like, and just tried rendering what I read in the words. It's not really part of the film, but it shows what kind of ideas we were exploring."

H)A Star Trek perception design as pen and ink, emphasizing the jewel design as a structural element of the Klingon mothership.

I) J) Pen and ink concept drawings from Star Trek, exploring the various types of architecture planned, from circular fortresses to cylinder multi-level dwellings.

K)L)M) Three different views of the Enterprise using production Designer Ken Adam's new version of the starship entering massive repair hangars carved into a giant asteroid.

N) Early pen and ink sketches of pyramid cities spanning beyond the clouds, a concept which evolved into the architecture developed for the Cepnea sequence in Battle beyond the Stars.

O) "These are just a few ideas I was dreaming up for Star Trek using the idea of giant space laser cannons. The concept was to create a large fleet of these orbital, computer super-lasers which could be tuned-up to focus on a target. I liked the clean, simple utility of their design, so I just threw in the Delta Enterprise craft to help things up and convey a sense of proportion and scale."

P) The Enterprise's refitting and reconstruction "shipwrights," this time experimenting with a variation on the more conventional circular space-station imagery.

Q) Side view of the Colonial Viper rocket fighters from Galactica, bearing a superficial resemblance to the F-104 jet fighter, augmented by a dual-engine design.

R)S) Pen and ink drawings, with magic marker color accents, done as preliminary studies for the Star Trek movie. Focusing on the terrain and possible desert terrain of the Klingon home-world.

T) Head and helmet studies from Star Trek, several of which have been developed more fully for the Galactica project. The two earliest storylines are somewhat similar to Star Wars' Stormtrooper helmeted, and the successive drawings illustrate exactly how McQuarrie varies shapes and forms to achieve distinctive designs that are both attractive and potentially functional. Even the hand sketches show an ability to adapt the commonplace, this time by adding a ventilated helmet and exotic hand-held instruments.

Copyright 1979 Paramount Studios

filmmaking for years, so it was really a big deal to work on Star Wars.

You see, Star Wars was important for different reasons than just giving me a chance to work on a film. It was fun and a challenge, but I didn't really appreciate how big a project it was until the film became such a huge success. Now I'm enjoying a lot of recognition which never had before. Just about everybody with a science-fiction project has called and think it's great to be at the center of it all.

MS: If you had total freedom to pursue any idea you wanted, would it be the kind of films you're doing now?

McQ: I don't know because I'm not a writer. I'm a reactive person. I get turned on by what I'm doing. I've thought about making little mood films for myself, but they would be unlike Star Wars—nothing like any feature material.

Actually Doug Trumbull talked to me a few weeks ago about an interesting project involving a haircut and his spiritual development. Just an ordinary man ordinary life, until this point where he flashes into a tremendous change. I feel that this process is what's happened in my life. I could contribute to such a project. The transition was a dream sequence dealing with all kinds of visual matter: photographic, abstract textures.

MS: Doug has signed to do the special effects for the new Star Trek movie, and we've heard that you've been contacted to join the production again, so you may work together on a complete feature yet.

McQ: It's possible, but more likely I'll be fed up with Star Wars beyond the time a decision's really needed. You see, George originally intended that I work more or less exclusively for the Star Wars corporation during production. I haven't signed any contract, but I probably would under the right conditions. Anyway, I am involved in the Star Wars 2 production right now.

As for Star Trek, the work I did on it was not connected to the film they're shooting now. It was done after my commitment to Star Wars was finished, and Paramount was trying to get ahead on the production. We had a producer director, the studio approval, and went to work for a month-and-a-half, when they killed it. I don't know why. I have a feeling that the script, which wasn't even finished, was a problem. It had a good beginning, but they couldn't figure out an ending. Gene Roddenberry didn't like it. The new production crew called on me to contribute, but I'm fed up with Star Wars 2.

MS: You've worked on the top science fiction projects around, so you must have some perspective on the field.

McQ: Science-fiction sets me create realities never seen before, which is the primary challenge each job presents. Everyone has different requirements though.

MS: Such as?

McQ: Star Wars had very demanding instructions from George Lucas—much of it was conceptually designed around his specific suggestions and ideas.

Close Encounters was a pretty unrestricted assignment, but with very high standards and expectations.

The Galactica project was a little more pressed for time. Joe Johnston worked with me, and we were both throwing in drawings and ideas. John Dykstra helped by telling us what would not work on the models, and we made changes. The paintings I did were pretty much key elements from the script, but only my first impressions, almost right off the tip of the brush. We had a tight deadline, so the detail was a little more vague and casual. I could see in the rest footage that there had been changes and modifications in my original ideas and designs, mostly for the better. Not that what I did was bad, just rushed.

MS: What exactly are you doing on Star Wars 2? And can you tell us anything about it?

McQ: I'm afraid that most of the information is on a proprietary level right now. George doesn't want anyone rushing out a TV version. I have done a number of paintings already though, and the material would be very difficult for anyone to steal.

MS: Will the sequel be more complex or far-out?

McQ: Not necessarily more far-out, but it certainly is different. There isn't quite as much emphasis on space travel and galactic adventure. Much of the action takes place on solid ground. There is still star-hopping from planet to planet, so it is a Star Wars picture, but with a different feel.

MS: Will you be as involved and influential on the project as you were on the original Star Wars?

McQ: No, because Joe Johnston is taking over some of my duties. I believe I will be credited as Production Illustrator again, along with Joe. George is breaking things down more because he wants everyone involved to get a screen credit, especially the English designers, after all, we're making the film over there.

MS: You're also working at painting paperback covers now, and a half dozen other projects. Where do you find the time? And is all the work really satisfying?

McQ: As a matter of fact, I'd like to do more. But Star Wars and the Ballantine paperback covers take up most of my time. Both outlets give me the freedom to paint what I want, things I can make up.

I've done a lot of dreaming in my life, and now I'm getting a chance to put it to work. The biggest problem comes when my work seems to spill over into the weekend, with Sunday as my only day off. After two-and-a-half years of constant work, I sometimes look forward to taking a break. It's nice to know that people appreciate my work, particularly after 30 years, but success can be tiring.●

Carl Macek and Starlog interviewing for MEDIASCENE.

FRAZETTA

The Fantastic Art of Frazetta Volume One showcases over three dozen of the artist's most spectacular works, including Conan, Tarak, John Carter and other immortal heroes dreamed here this pages of the world's most notorious Magic paperback novels. Every painting is reproduced in blazing full-color! just $7.95 plus 55

Frazetta Volume Two is a companion volume, reproducing 40 more drawings and paintings on quality enamel stock, each one a rare and collectable masterpiece of fine art. Fantasy, horror, science-fiction and sword and sorcery art all represented in this 96-page volume. Available for $7.95 plus 55 postage

Frazetta Volume Three is a completely new collection of dynamic artwork, brimming with long out-of-print paintings and limited edition portfolio illustrations. Most have been reproduced by the artist, making them exclusively rare pieces of art, and suitable for framing. Get it now, for $7.95 plus 55 postage and handling.

The Frazetta Treasury is an invaluable addition to any fantasy collection, reprinting dozens of rare and previously unpublished illustrations, including a full-color cover of the famous "stolen" Conan painting. There is also a complete and extensive checklist, and an interview with the artist $6.00 plus .50 postage.

Ariel 1 is a high-quality fantasy magazine that takes you on odyssey into the worlds of horror and fantasy. The first part of a revealing and informative *Frazetta* interview starts off the issue, followed by a 16-page color foldout by Richard Corben, Essays on Hogarth, Conan, Sub-Man and sci-fi quips. $5.95 plus .50

Ariel 2 concludes the Frazetta interview with page after page of fantasy artwork. There are also 12 more pages of Corben, and illustrated Poems by Harlan Ellison, Michael Moorcock, Ray Bradbury, Lin Carter, H.P. Lovecraft, and fantastic art by *Frazetta*, Jeff Jones and Bruce Jones in 96 full-color pages. $6.95 plus .55 postage

The Magic of Frazetta is the first and rarest of the Frazetta folios, out of print for years. We've acquired a limited quantity of these books, available for a first-come, first-served basis. Tarzan, David Innes, and a host of Edgar Rice Burroughs' heroes, villains and exotic beasts are masterfully [illegible] $2.00 plus .50 p&h

More Magic of Frazetta is a companion volume, similar in size and format, featuring a collection of Frazetta's most difficult to find work—his Conan illustrations, John Carter of Mars illustrations, men's magazine art, and gorgeous record album covers. After these are gone, there will be no more. Order today $2.00 plus .50 postage

The 1977 Frazetta Calendar is now out of print, and has become an instant collector's item. We have bought out the remaining stock so that you can still get a copy before it's too late. All the paintings are full-color, and there's a double-sized poster centerspread of Conan the Buccaneer $7.50 plus .50

The 1978 Frazetta Calendar features 12 new and dramatic paintings that originally graced the covers of Robert E. Howard, Edgar Rice Burroughs and special Science Fiction Book Club editions, all exclusively reprinted by *Frazetta* to enhance their impact and beauty. Get your copy for $4.95 plus .55 postage and handling

The Rare Frazetta is the newest and best collection of art yet from the master of fantasy. An invaluable addition to any collection, this volume contains dozens of rare movie posters, record jackets and out of print portfolios under one full-color cover. Available for a limited time only, for just $5.00 plus .50 postage

For the specialist, The Swordsmen Frazetta is a portfolio devoted exclusively to the Frazetta warrior, an unforgettable collection of heroes with curves in places where mine don't even have places! Full and double-page sized pin-ups make this one of the most unique Frazetta offerings yet! $2.00 plus .50

CONAN! TARZAN! JOHN CARTER! ON FULL-COLOR POSTERS BY FRAZETTA!

ALL FRAZETTA POSTERS ARE $3.75 EACH-USE THE CONVENIENT ORDER FORM ON PAGE 35

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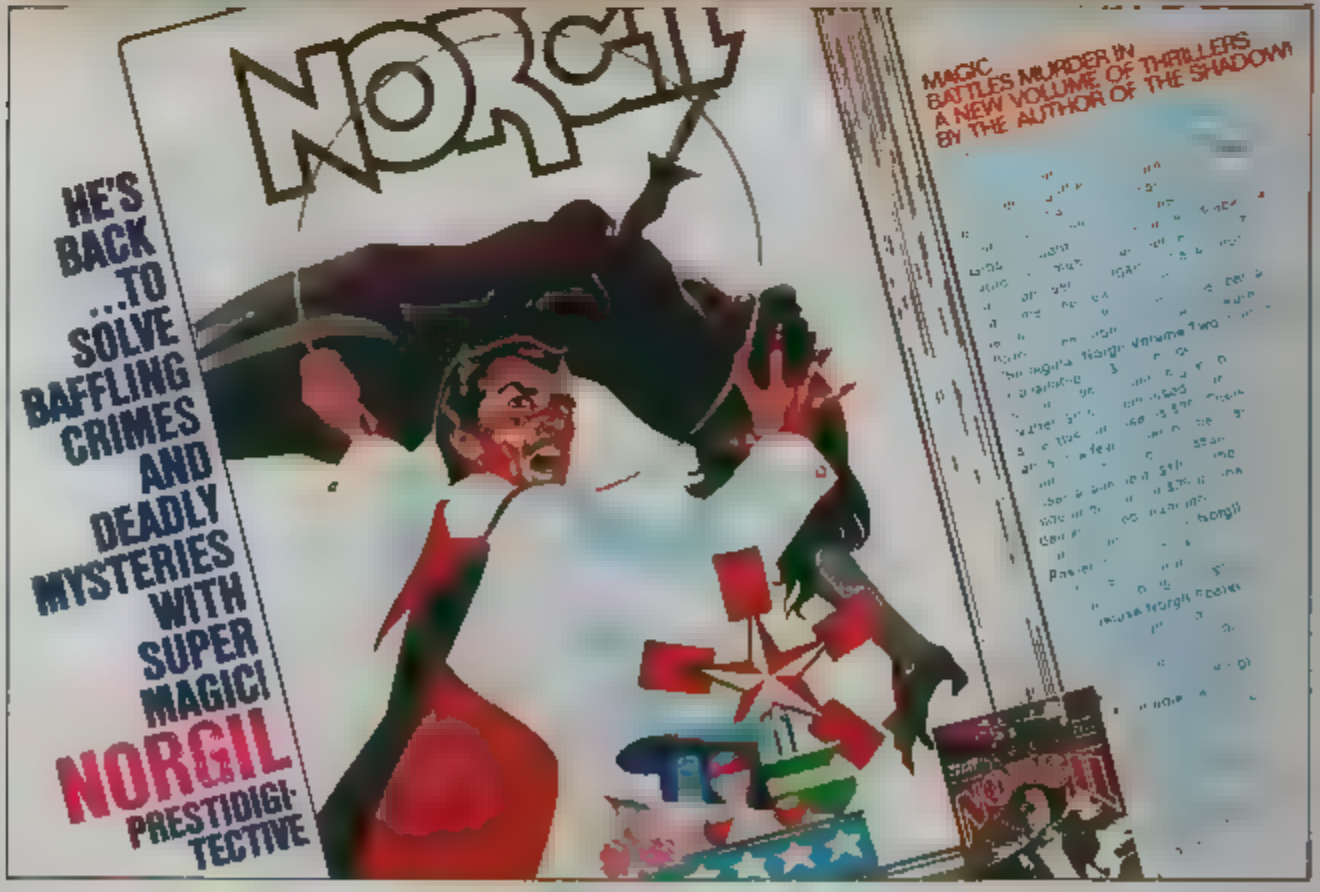
THE ROBERT E. HOWARD MEMORIAL PORTFOLIO
FIVE PLATES IN FULL COLOR
SIGNED AND NUMBERED LIMITED EDITION
FIFTY DOLLARS


NORGIL
HE'S BACK ...TO SOLVE BAFFLING CRIMES AND DEADLY MYSTERIES WITH SUPER MAGIC!
NORGIL PRESTIDIGI-TECTIVE
MAGIC BATTLES MURDER IN A NEW VOLUME OF THRILLERS BY THE AUTHOR OF THE SHADOW!

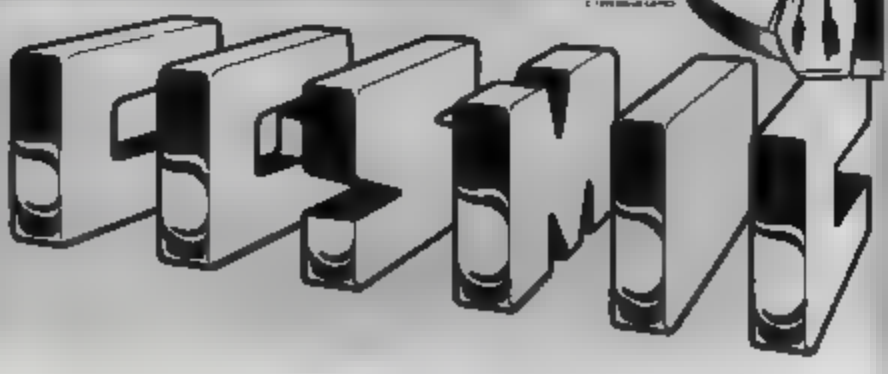
MEDIASCENE

It was back in March 1968 that comic readers first saw him: a human bullet with gleaming, chrome skin.

He was many things. He was unearthly. From some distant galaxy. He was godlike in his bearing, and embodied awesome power. He was often more humane than those with which he had contact. He was naive in his purity. Fragile in his ignorance. He travelled on a flying surfboard. He was called the Silver Surfer.

Outrageous characters are no novelty in the world of comics, but this one was something special and readers knew it. Created by Marvel's premier partnership Stan Lee and Jack Kirby the Silver Surfer became a highpoint in the Fantastic Four storyline.

Over a decade has passed since that time, much too long for those who embrace the Marvel Age with fondness and felicity. The wait is over: the three are back together again, in top form, for a 50-page epic adventure reminiscent of the great old days of the 60s. The book, simply titled The Silver Surfer is being published by Simon and Schuster in July. As



this year's offering it differs, however, from the previous Marvel volumes by featuring all new material—new storyline, new art and a handsome new packaging.

Over a year in production (Kirby worked on it in 15-page bursts between other jobs, Lee scripted it when all the art was completed), the book represents what could be one of the final collaborations between the pair. In his preface, Lee recalls, "Ever since I first saw our gleaming sky-rider when Jack placed the initial drawing on my desk, I felt that he had to represent more than the typical comicbook hero. Somehow or other King Kirby had imbued this new unique, totally arresting fictional figure with a spiritual quality, a sense of nobility, a feeling of almost religious fervor in his attitude and his demeanor.

"As I studied that first drawing, immediately realized that there was something very special about this solitary figure upon the high-flying spaceboard—something seemingly mystical and totally compelling."

Lee calls the new book a "labor of love."

And he's not just kidding, true believer!●

the PULPS

Fantastic heroes thrilling incredible adventures—that's what the pulps offered to their readers every month. Now, a choice selection of legendary editions is available featuring the most famous and fearsome heroes and villains, along with authoritative studies on this unique publishing era. These publications are all 5½x8½" in size, with the facsimile reproductions photographed directly from the original pulps, using the same cover art and illustrations.

THE SHADOW

GANGDOM'S DOOM is a 64-page study of The Shadow—his weapons, agents, enemies, disguises, hideouts and more. This authoritative and revealing booklet on the Master of Darkness and his career has been planned and edited in great detail from his 325 pulp adventures. Facts and statistics are sandwiched in with a vivid portrait of the Shadow, his most villainous foes, and the dozens of colorful characters that populated his most memorable hero-pulp series ever created, available for $5.50 plus postage.

THE FLYING SPY

THE FLYING SPY is the definitive record of pulp air ace G-8, mad enemy of military and their evil creations. The Flying Spy chronicles all of G-8's 115 fantastic adventures in a massive 160-page casebook that pinpoints every fact and facet of his fabulous career—even a short illustrating every gunshot wound and injury the airborne espionage agent sustained in his struggles with the Kaiser, G-8 and his flying comrades, Nipsy Wheaton and Bull Martin, are analyzed and their exploits catalogued, carefully detailing their many cases behind enemy lines.—all for $5.50 plus postage.

THE AVENGER

PULP is a collector's fanzine devoted to the study and enjoyment of the 30's pulp era, featuring its authors, artists and publishers. The issues offered here also feature reprints of the rare and highly collectible Avenger novelettes, written for Chase Detective Magazine in 1940-41. PULP 2 contains the novelette, *Death to the Avenger*, along with WRA's study of The Masked Detective Magazines, a Doc Savage Index, and a gallery of magnificent covers from Jungle Stories. PULP 3 features *Cattle for the Avenger*, and an in-depth Blueprinted analysis of the Secret Agent X series. PULP 10 continues with a 12,000 word presentation of Vengeance on the Avenger, interviews with pulp personalities, and a revealing article on G-8. (the Phantom) Fan. All three issues of PULP are 36-pages in length, available now for $2.00 plus postage each.

WU-FANG

THE MYSTERIOUS WU-FANG is a complete reprint of the Oriental fiend's premier appearance, *The Case of the Six Coffins*. Written by G-8 author Robert J. Hogan. Wu-Fang is a Fu-Manchu style supervillain, whose demonic plots rose along with breakneck speed and fury. This is the first of Wu-Fang's eight highly collectable. Impossible to find stories and is available in a 100-page volume with magnificent illustrations by noted Fu-Manchu artist John Richard Flanagan. $5.50 plus postage.

DR. YEN SIN

DR. YEN-SIN brings the yellow peril back for another stab at America's jugular vein in *The Mystery of the Dragon's Shadow*. This Fu-Manchu imitation who lasted a brief three issues set his sights on conquering the west with ancient Devil's-Ions and a horde of Asian Hellborn, and was opposed only by the wits and feats of Michael Craig. The Man Who Never Slept. Another 90-page reproduction for $5.50 plus postage.

DR. SATAN

DR. SATAN collects five rare thrillers from the pages of Weird Tales. Summoning up the forces of black magic, hypnosis, drugs and arcane mysticism Dr. Satan was one of the first, and possibly best, pulp villains. This Dr. Satan volume offers an excursion into the sinister and the bizarre in a 100-page edition for $5.50 plus postage.

THE OCTOPUS

THE OCTOPUS was by far the most outrageous villain of the pulps. Striking through corrupt medical officials he holds Manhattan for ransom, and is opposed only by the white-haired Medico of Mercy, Dr. Skull. Written by Norvell Page, author of The Spider series, The Octopus appeared for only one very rare issue in 1939, and is reprinted in his 100-page volume for $5.50 plus postage.

THE SCORPION

THE SCORPION is the direct descendant of The Octopus. Only he name has been changed. This is another Norvell Page concoction of the bizarre and the grotesque, pitting Dr. Skull against hordes of crazed sanitation workers who kill their families then throw themselves into the city incinerators. The Scorpion is one of the strangest and hardest to find pulps ever, and this volume reproduces the entire (and only) novel, Satan's Incubator for $5.50 plus postage.

SPECIAL: Order *all five* of these rare villain-pulp reprints *for the price of four!* Just send $22 plus $1 postage and handling and you will receive Wu-Fang, Dr. Yen-Sin, Dr. Satan, The Octopus and The Scorpion—a savings of over $5.50 off the regular price—*like getting one book free!* This offer applies only to the books specified in the villain-pulp category and will only be available while our supply lasts.

DON'T SIGN THIS CONTRACT! the comic book creators fight for their rights

The comic book industry is revolting!

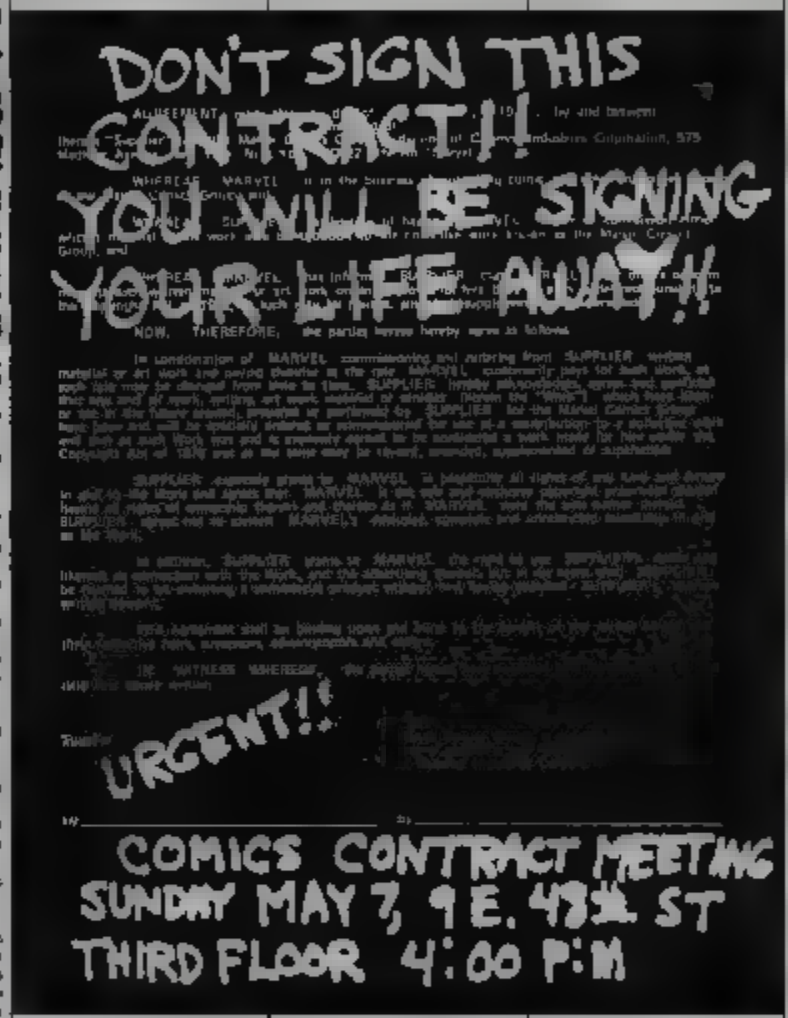
While some artists and writers have held this opinion for years, the phrase is becoming less a joke and more of a rallying cry every day. Due to Copyright Law revisions that took effect January 1, 1978, the entire comic industry has become as volatile as one of its own superhero tales.

Neal Adams was among the first to recognize the impending problems (See **MEDIASCENE 23**). He cited the '76 copyright revisions which granted creators greater rights and guarantees under the law and attacked DC's policy of artwork release contingent upon waiving all legal rights of possession and copyrights.

Adams rebelled against this practice by refusing to work for DC and warned his fellow creators of the dangers ahead with written and verbal statements. Some listened, but most could not afford the financial loss that a boycott would entail. He particularly wanted against the continued compliance with the existing systems at both DC and Marvel, both of which amount to horrible contracts signed under financial duress.

It would appear that Neal's warnings were well founded. According to various accounts, comic veteran Dick Ayers was dissatisfied with the waiver printed on the back of his paycheck, and informed Marvel that he would no longer consider it binding. Soon thereafter, Ayers stopped receiving residuals for reprints, and found himself unable to secure work at Marvel. Ayers took the case to court, and the judge decided against him on the basis that he had signed hundreds of similar checks over the years, and that it was too late to decide that he was unhappy with the clause. The reason for Ayers' loss was his own legal ignorance. By losing the case, he established a legal precedent that will hereafter work against similar claims by anyone in the industry. At this time, Ayers is again receiving his reprint residuals.

Marvel Comics formally and publicly entered this complex arena of debate on Wednesday, May 3, by issuing an Agreement to staffers (reproduced here) which was found to be surprising, insulting and abrasive. Objections were against the demeaning language of the Agreement, which made it appear as if they were begging for work, and should be honored that the company allowed them to produce material which the company would own forever after. They were also disturbed by references to demands upon the use of their names and faces for promotional purposes and the idea of surrendering all rights for all work done in the past, present and future. Still, a number of them signed the document.


DON'T SIGN THIS CONTRACT!!
YOU WILL BE SIGNING YOUR LIFE AWAY!!
URGENT!!
COMICS CONTRACT MEETING
SUNDAY MAY 7, 9 E. 47th ST
THIRD FLOOR 4:00 P.M.

Neal Adams was asked to comment on this policy, primarily because he has been keeping a closer watch on the copyright situation than most creators, and has made efforts to organize comic artists and writers into a self-protective organization.

"Actually, the Marvel Agreement is not significantly different from DC's artwork waiver and DC sees itself as some type of "good guy" right now. In reality, the real difference is that DC only presumes to take away creators' rights one book at a time, while Marvel is trying to go after every piece of work, sketch, or layout ever created in their service, including material not even produced yet.

"Much of this has all been standard procedure for quite a while, but they at least had the good grace not to come out and be so vulgar about their greed in the past. Now everyone can see exactly how badly they are being exploited, and how poorly they are regarded by the companies they support.

"The problem was aggravated by pressures to hurry up and sign, and several younger, more financially vulnerable artists were led to believe that their futures with Marvel would be gauged by their compliance with the Agreement. Actually, had people coming to me, scared, wanting to know what to do about this silly piece of paper being pushed on them.

"The sad truth of the matter is that comic creators simply do not know what their rights are under the law, and we are all depending upon the companies to draw up our contracts. I'm not even positive that they know what they're doing in the legal sense, other than taking the easiest route to acquiring any and all rights from us, whether they are entitled to them or not. Dick Ayers' case seems to indicate that there is a vague area in the law where prevailing practices are binding if you cooperate for a period of time. We need professional help now, because the reality of things is that the companies, both Marvel and DC, are out to make money every way they can, while we are primarily concerned with having fun creating comics.

"We are not against the companies and don't think even for a minute that Stan Lee or anyone is maliciously out to get comic artists and writers. In fact, I consider them all honorable people with whom I have had agreeable relationships in the past, but they are not the ones drawing up these contracts and agreements and purchase orders. The major thing is that we both company and creator need each other for survival, and I can't imagine us not getting together."

After becoming aware of the Marvel Agreement, freelance editor-writer Archie Goodwin and contract editor-writer Mark Wolfman decided to take the matter up with Stan Lee and Cadence President James Galton. They found that Lee and Galton were unaware of the substance of the paper and its phrasing. According to Goodwin, "Stan agreed, once the problems had been discussed, that he could see how the document was very poorly presented from a working writer's viewpoint. He admitted that he hadn't even known of its presence, and promised a careful rewriting for future distribution."

Wolfman's view of the meeting was that "both Stan and Galton were very agreeable and reasonable about the whole thing. Galton, who comes from Time-Life publishing, was surprised that such turmoil could have risen so quickly among so many professionals. He is very much a businessman, and didn't understand the feeling of paranoia in our industry, particularly since it is such a small-money publishing venture. In any case, he couldn't understand why we hadn't been seeing lawyers for all these years.

Curiously enough, the entire problem may not have come to light if the Agreement form had never been drawn up and passed out. All of the points that were included are already covered by individual contract agreements in many cases, and the back-of-the-check contract has been upheld in court.

So why was the Agreement even written?

Nobody seems to know for sure. When asked, Marvel Editor-in-Chief Jim Shooter couldn't answer the question: "I'm speaking personally and not as the company on this matter. I can understand, but I found the Ayer redundant on almost every major point. I've been in the business for a long time, and there was nothing particularly new or unusual in this paper. It was just something that came down from the house counselor and neither I nor most of the editorial people ever really considered it necessary. Apparently the house counselor wanted to clarify company / employee relations once and for all. If people consider this Agreement to be exploitative, it's unfortunate, but that is how this industry has evolved over the past 40 years."

This is the point of view that Adams sees as dampening, and feels that this is an excellent time to correct the flaws of comics' evolution. "Currently, about 70 per-cent of all publications try to insert the 'work for hire' clause in their contracts, but there is a growing rebellion against it everywhere.

"The point is, creators are supposed to be protected by the latest copyright revisions, regardless of past injustices, and simply don't have to put up with the kind of dictatorial treatment they're getting. What's going on in the comics business shouldn't even exist in this country—it's what caused the unions to be formed in other industries. The publishing world is understandably going after all they can get from creators, but the comics are downright barbaric about it because they don't even want to tell you specifically what rights they are taking—they just don't

world us to know what's going on, and we keep signing papers prepared by their lawyers.

Due to the Marvel Agreement, there is every chance that comics and their creators are heading for a major confrontation and that the strength of organizational backing will no longer be exclusively on the company's side. The timing of this entire problem has coincided almost perfectly with Adams plan for an organization known as The Comic Book Creators Guild.

This is an idea that has been discussed for over three years, and is rapidly approaching realization in fact a lawyer had been asked to hear the grievances of an ad hoc Guild committee just a few days before the appearance of the Marvel Agreement, so that they could gain legal insight and knowledge into the problems ahead.

With the appearance of the Marvel document the industry was immediately polarized, and creators turned to Adams as the most informed professional for fast answers to their immediate problems. After a meeting in Adams offices a flurry of phone calls went out to writers and artists in the vicinity, warning them not to sign the Agreement without consulting a lawyer. A handbill was also distributed the next day to freelancers at the DC and Marvel offices.

On Sunday, May 7 a special open meeting was held by approximately 40 comic artists and writers with two goals in mind: to entertain the feasibility of formally establishing The Comic Book Creators Guild and to try to clarify the issues in question.

A tentative organizational breakdown was proposed for the Guild, dividing it into three sections. First, would be the rank and file membership, to be contacted by mail for their written endorsement, and be responsible for voting on the major matters that confront the organization such as minimum standards, contracts and creators obligations to the company. They in turn would vote for a five-member board that would be the up-front representatives of the Guild. Third in the set-up would be a non-voting three-member advisory panel of a secretary, lawyer and labor organizer.

Until all this is put in practice, an ad hoc committee is functioning to deal with the current Marvel Agreement problems. Adams, Marshall Rogers, Howard Chaykin, Val Mayerik, Chris Claremont and Jim Sherman are heading this temporary committee, and have drawn up a rough draft version of their counter-offer to the companies present Agreements and artwork waivers.

According to several writers who attended the meeting on Sunday there was wide-spread interest in getting the Guild established so that there would be an organized group to oppose occasional differences with the company. This would also prevent the company from dividing creators against themselves by offering "special deals", a practice reported to have occured when the Marvel furor was at it's height.

The specific demands of the Comic Book Creators Guild will not be presented until the formal organization and registration procedures have been complied with and approved by the government. Progress is not grinding to a halt in the comic industry however and every action is being made to let the companies know that the Guild is a positive step forward in company employee relations.

MEDIASCENE contacted many of the top writers and artists in the industry who in turn, have spent a week discussing the matter with their working peers.

Archie Goodwin noted that "no-one seemed to be particularly interested in the problems that might exist at Gold Key, Archie or Charlton- they just zeroed in on DC and Marvel because most people present worked at these two companies."

Wolfman feels that "The new Marvel proposal will probably just be a better written version of the old one. As a matter of fact, I was first contacted by someone who works for DC and learned about this problem from him because I hadn't been into the office all week. Then a flood of calls came to me because I am technically Marvel's senior writer on the East Coast. Everyone was asking me for advice and all I could tell them was to see a lawyer. We just got up an office of interests copyright law enough to tell anyone else what to do."

Both Len Wein and Jim Shooter brought up the point that comics are suffering badly from the past winter with preliminary sales figures ominously low. Both acknowledged that advertising and merchandising are bringing in fortunes on both DC and Marvel's characters, and that the industry is more publicly prominent than ever before, but cited corporate practices that alter the flow of such money into non-comics areas.

Wein while agreeing in principle with the aims of a Guild, noted that "we, as professionals, are less interested in the law than our craft. I personally just want to write my books in peace, collect my checks and deal with people I respect. This is such a marginal business that I don't think Marvel or DC can afford to make major financial concessions."

There is every chance that comics and their creators are heading for a major confrontation

A DC Mike Gold commented on the situation in general:

"You see, almost no one understands the new copyright changes. I know I can't make any decisions or judgements on them, and it looks as if Marvel's counselor quickly threw together something to cover the company's financial and character interests. Our Warner lawyers very carefully looked this problem well over a year ago yet it's strange that Marvel took over four months after the new laws went into effect to come up with their version.

"The tragedy is, that what Marvel has done may wind up affecting us eventually by way of the Guild. We may regret a few new angles because of this Marvel Agreement but the long term profitability is not in line of interests.

And what would happen if this problem snowballs to its ultimate extreme, and a partial or total strike is staged by the professionals— reprints?

"We don't even want to think about that," replies Gold. "But we and am sure Stan would agree for Marvel have major advertising, paper printing and distribution commitments that must go on despite personal problems. On these levels, the decisions are out of our hands."

Jim Shooter was the only professional writer contacted by **MEDIASCENE** who did not feel that the Marvel Agreement was particularly offensive, but rather a very honest appraisal of the company's relationship with its employees. "I personally don't find anything degrading in being work for hire.

"The company risks some $30,000 on every book they put out for a few hundred dollars profit. Good or bad they put up the money and don't penalize a creator if the project fails. In the final analysis comics are non-essential investments made by much larger organizations, and still not be allowed to operate at a loss.

"I feel that I am selling my skills to the company I am for hire- so I don't really understand Adams position on these matters. If he, or anyone wants to license an idea to Marvel or DC there are ample precedents for reaching an agreement from The Human Fly to the Howard and Burroughs material.

As a writer I support the Guild. It's after minimum standards, retirement benefits, sick pay etc. but this feeling of ownership they are promoting is lost often to me. I might have been more impressed with the idea if some of the more important pros had shown up at the meeting but for now I'm just going to wait and watch."

Shortly after the initial Guild meeting Marvel presented their revised version of the work agreement which Adams viewed as a better sounding proposal, but still bad. They are trying to get everyone to accept it but the blanket work for hire' problem is still included and the opposition is very strong.

"We are meeting on May 18 to try to agree on a temporary stop-gap form of work contract that will demonstrate our good intentions during this period. Actually, there are two proposals. First is an agreement very similar to DC's which gives the company all rights to the work they are currently buying, but only one book at a time leaving the door open for future negotiations. The second contract is for the independent and daring artists and writers, which includes no references to work for hire and calls for the fleshing of all rights being sold or retained.

"The ad hoc committee is not empowered to specifically recommend these contracts, but we have been advised on their actual legal foundations and protections. Ultimately however each individual will have to make his own decisions on dealing with the companies, a policy which would exist even if the Guild was already operative.

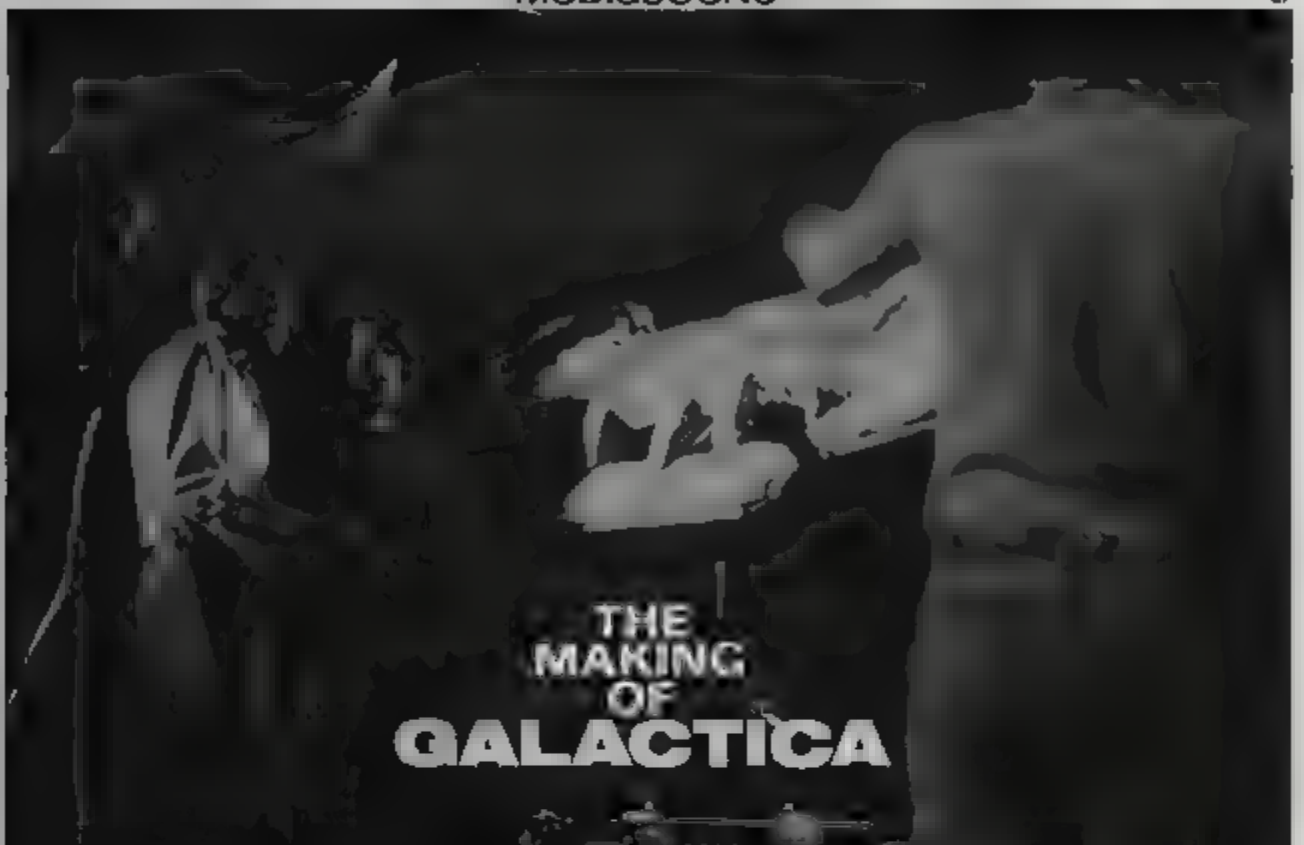
"The companies themselves seem to be finally coming around to the idea that a Guild can and will be formed. DC seems has been generally responsive to the concept but Marvel is still paying their hand and remaining silent.

"For the present, the primary function of the Guild's ad hoc committee is to present an honest reasonable and responsible alternative to the way the industry has been run for decades. We have the support of the young and energetic artists and writers as well as many older professionals who have been waiting for this opportunity to organize. All of us love the comic form, and feel that we can contribute numerous changes and ideas that will help the industry grow and prosper.

In general, it appears as if the comics industry is growing up into the real world, where the rules are much tougher and complex than most artists and writers are used to. The stakes are high and both the company and creator interests demand expert legal advice where a friendly handshake used to suffice. The Golden Age and the Marvel Age have both passed, yet their business practices still endure— and this is the area which Adams, the Guild and most creators would like to see mature from its childhood to the professionalism.●

STAR WARS, CLOSE ENCOUNTERS, THE FURY AND MORE IN A GREAT NEW DOUBLE ISSUE!

Cinefantastique is a magazine devoted exclusively to fantasy and science fiction films a top quality professional publication featuring in-depth articles and revealing photos of the most obscure to the most famous movies ever made. We have acquired a small quantity of the latest double issue which covers the making of Star Wars in 23 interviews with the film's actors, technicians and artists. Over 80 pages packed with photos in color give the most complete behind-the-scenes story yet. Special emphasis is given to Star Wars great FX with details of the unique techniques and equipment used. A dozen more features include Close Encounters, Laser Blast, Planet of the Dinosaurs, The Fury, The Manitou and others, plus interviews and reviews to fill out a great 96-page issue with full-color wraparound covers. $3.00



THE MAKING OF GALACTICA

Thousands of years ago, when man was evolving, he was threatened by a mother race from the far reaches of space. This race of people was known as Cylons. Artificial beings... An unsympathetic, monumental people who lived headless, stoneware—cast castles. Now, in the spectral millennium of Nova, a solemn and miserable event is taking place.

For a TV production, Battlestar is an ambitious step forward, indicated by the success of Star Wars. Foreign theatrical release is being considered, by Jandarbo has high and the budget an extraordinary $2 million.

Special effects are the recognized dimensions of the show, as the production position stars of May '78 has come set back to the 1st season allowing the elaborate FX photography to be executed with the time, skill and patience required. John Dykstra and co handling this aspect of the film, as he did on Star Wars, but with the added power and responsibility of a full line producer, so that he was actively involved in the plotting and development of the characters.

Actually, the entire project is a massive one, and has undergone many changes since it was originally conceived last summer with the title Star Wheels. ABC and Universal TV were the original partners in the project, the pilot script's author, Glen Larson, was signed as the Executive Producer, and filmed the first draft screenplay at the end of August 1977. Larson is a [illegible] producer of many long-time hits in the Universal stable, including The Rookies, The Six Million Dollar Man, The Bionic Woman, The Hardy Boys, for which he also composed the title music.

Leslie Stevens is the Supervising Producer of Battlestar, another talented writer-producer-director, whose credits run from The Outer Limits to Easter. Larson, Stevens and Dykstra have combined their talents to create a space opera for the small screen that would stand up next to Star Wars in terms of spectacle, heroes, villains, realism and effects. Through five versions, the Star Wars script was polished, the title changing to Galactica, then Battlestar-Galactica, and the final, current, Battlestar Galactica.

A peace envoy, representing the twelve known colonies of man, moves through space at hopes of bringing to a close a thousand year war that has seen the symbols perpetrated by an alliance of beings born on their destruction... The mission of the peace-ful fleet would bring the star world to a new beginning...

Silently, majestically, the gigantic flying battlestars fill the horizon-less void of deep space. Sparkling jewels of starlight glow amidst the cold stillness, and man's presence is at its accepted best—his technology a tool that allows him to explore his manifest destiny in all corners of the galaxy.

A beautiful alliance has settled what a fleet of star ships populated by an end to hostilities that have decimated millions. Adar (Lew Ayres), President of the Colonial Council of Twelve is about to formally sign the Pact with the Cylon Empire on board the flagship Atlantia, a treaty made possible due to the assassination perpetrated by another Council member, Baltar (John Colicos).

Only one member of the Council of Twelve remains ignorant, the white-haired commander Adama (Lorne Greene), who is briefed by the sudden Cylon appeal for peace. "They hate humans with every fiber of their existence. We love freedom...we love independence. To feel...to question...is total against oppression...it's an alien way of existing they will never accept."

BATTLESTAR: GALACTICA is an apocalyptic vision of humanity pitted against the demon forces of evil.

Preparations continue among the politicians at the Council, however, even as Adama's two sons, Captain Apollo (Richard Hatch) and Lieutenant Boomer, make the last patrol mission into the warring void of space, in their Viper fighter ships, the brothers trade and investigate a pair of abandoned fuel tankers and shortly upon the singing area for a treacherous Cylon invasion spaceship. After a brief, but spectacular, dogfight the brothers escape the area and set-up to earn the rear Captain Apollo [illegible]

[illegible] Adama, and the Cylons [illegible] in a different sphere to [illegible] the Council on the Atlantia.

Within sight of the Colonial fleet, Zac is overtaken and blasted into a cinder, but his warning comes too late; the entire armada is undetected. Simultaneously, the twelve Colonial planets are attacked and destroyed with gyrotronic fidelity, leaving only a very few survivors amidst the wreckage and ruin. The story of Battlestar Galactica has begun to unfold amidst violent destruction and death.

Glen Larson's pilot script, Saga of a Star World, is one of allegory and epic proportions. Initial plans call for a three-hour presentation that not only establishes the premise of the show, but introduces dozens of characters and launches them on their adventures into unknown worlds. The Pearl Harbor style attack firmly establishes the good vs. evil relationship between the Colonials and the Cylons, and should satisfy those looking for Star Wars action and thrills, within the first half-hour, there is spectacular dogfight action, global destruction on an enormous scale, and a series of penetrating attacks on a fleet of spaceships simultaneously, all culminating in the annihilation of human civilization by an unbelievably cruel and vicious species of fanatical, armored creatures.

Biblical analogies surface often in the storyline; updated parables of ancient agenda and [illegible] [illegible] [illegible]

...We will lead them and I promise them, until we are strong again."

It is on Caprica that all the exploded shards of the ship are recovered and a rebel resolve to carry on human civilization in spite of the odds in a hostile galaxy. Adam, most of the Council, and virtually the entire space-fleet have been blasted out of existence; Adama stands as the Messiah figure to the multi-colored peoples of the Colonial empire, uniting them in the resolve to struggle rather than surrender—the Mosaic, the evil lead them to the promised land.

And the word went forth to every element of human existence. And they came...the Aeries from Asteria...the Gemians from Gemini...the Virgons from Virgon, the Scorpions, the Picons, and the Sagittarians.

In all, two hundred and twenty ships, representing every colony, color, and creed in the star system. The human race might have one more chance for survival, but it would first have to survive the Cylons...the elements, and the unknown dark and sinister planets that lie ahead.

As the ragtag fleet of galactic passenger liners, tank, freeze, tankers and freighters lifts into the skies, the Cylon centurions descend on the remains of Caprica with a standing order from their Imperious Leader—extermination of all human life. With the Cylons is a traitor to the Council who has been promised an empire finding the shattered ruins and decimation of any remaining humans. From the first explosions left behind, the Cylons learn of the massive exodus into space. And then the difficulties begin.

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As time passes on the Galactica, new characters are introduced and interwoven: Starbuck (Dirk Benedict) is an irreverent gambler and hustler who is romantically involved with Adama's daughter, Athen (Maren Jensen), and a Sagittarian named Cassiopeia (Lauren Stanley); and Boomer (Herb Tarlenton), his more sedate and level-headed rival. Both are combat buddies [illegible] squadron.

Soon on fuel and food, discomfort turns to aggravation, and hunger becomes starvation on all the ragtag craft. Revolt seems imminent when Baltar discovers that Starbuck (Dirk Benedict) is taking unfair advantage of the status as a member of the Council of Twelve, gorging himself, and stealing exotic food handmeasures to the Civil Exile...adding to the problem is the contamination of the drinking water supply due to Pegron radiation leaked from the Cylon attack.

Desperate and under pressure, Adama offers to surrender his leadership of the newly reformed Council, and She Uri is ready to take over and lead everyone into almost certain capture. When Apollo develops a plan: he will take them up the blind side of a fuel-mining planet, Carillon, which requires a dangerous approach through a space minefield...just before heading into the core of Carillon's cavernous mines, Lotay, an obese queen of the insect-like Cylons, has captured Boxey and Muffit, and sets her plans for aiding the Cylons in mastering the humans.

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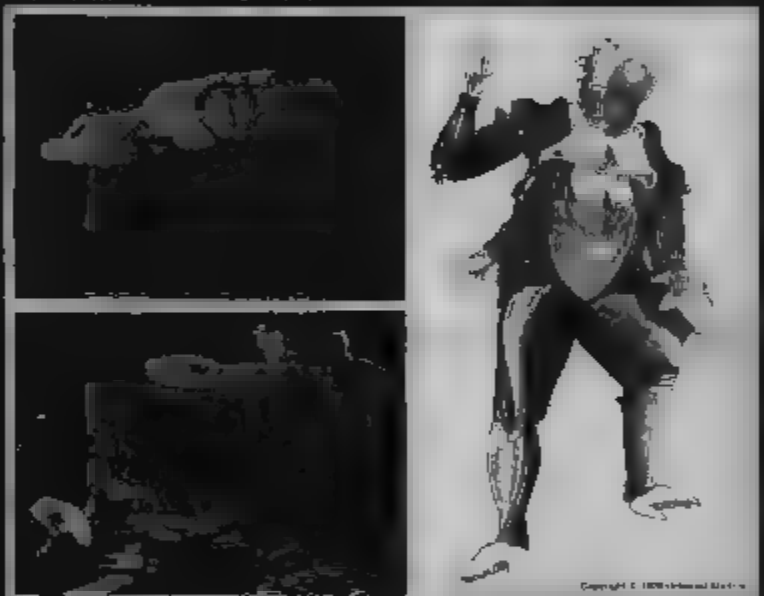

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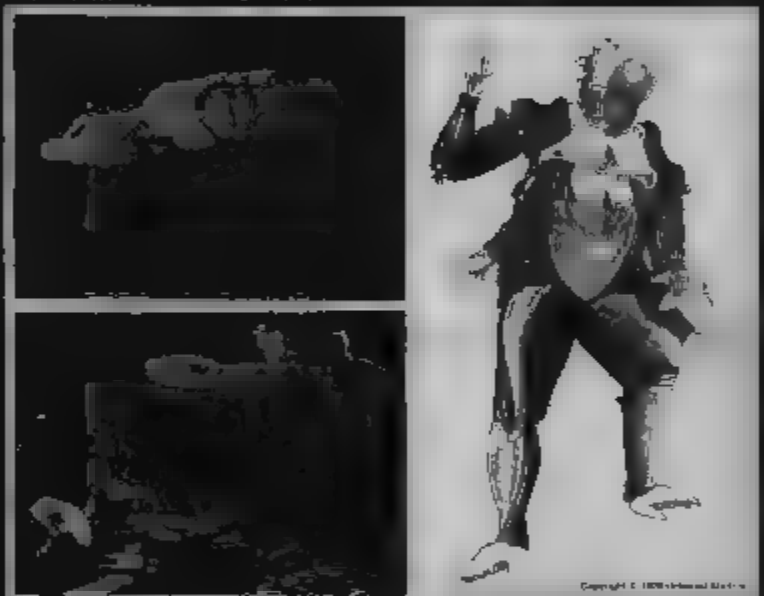

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COMIXSCENE

Bijou Gerber leaves the series, and apparently the comics world, entirely.

With the departure of Rose Andru, Keith Pollard takes over as the new artist of **Spider-Man**, and Wolfman feels that the new art is exceptionally good. After a mere 186 issues (15 years), Peter Parker will graduate from college and enjoy a few worry-free issues before plunging back into insecurities and chaos, with a Jim Starlin filler story guest-starring Captain America in issue 89.

Spider-Woman is not faring so well — at least from Marv's viewpoint, as it conflicts with his newspaper Deck deadlines. He will run the writing over to someone else, as soon as the backlog of material he has created is exhausted. The cover shown here, by the way, will never be printed because "that cat's shadow isn't a menacing enough symbol" for Stan's tastes. "I suggested it, and I like it," replies Wolfman.

Nova is changing it's conceptual platform in a few issues, leading into a group format-type strip. A rich young hero is going to buy the name "The Champions" off of a well-known defunct super organization, and the whole outfit will be led by a 50s character, The Comet.

Roy Thomas is adding Norse legends to the **Thor** series in great heaping handfuls, starting with the death of Balder next month, and continuing to introduce Mrs. Odin (Frigga), who has been noticably absent for some years. And as if that wasn't enough trouble for poor Odin, he will lose his eye in Roy's third issue, presumably to gain wisdom about where not to go peeping.

In **The Fantastic Four**, Wolfman and Keith Pollard are concentrating on revitalizing the series along the older, classic lines. Marv sent a script to Kirby on approval, in the hopes that the King would return to his former stomping grounds, but the TV and contract conflicts resulted in a polite refusal. Still, everybody keeps hoping.

At DC, the news comes in all sizes. Perhaps the smallest item is the fact that they will be dropping the five digit code printed under the month and price on the covers. It seems that these are distribution numbers, already printed on the shipping carton, and worthless to everyone else.

Much larger news is the fact that Ross Andru will be taking over editorial control of a series of titles and penciling covers on an occasional basis. Ross will officially assume command of All-Star 77, Army at War 5, DC Presents 8, Flash 276, Secrets of the Haunted House 17, Warlord 16, and a new series created, pencilled and written by Mike Grell. Andru will also be providing covers for **Superman 329, Superman Family 182, The Best of DC 2,** and **Action 488.**

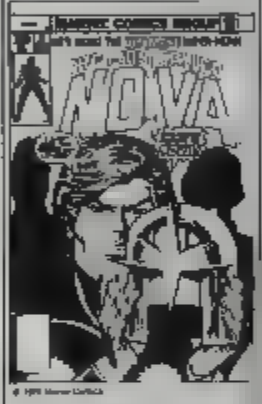
Jim Starlin will be extricating himself with one of DC's giant 64-page, no ads dollar editions of **Superboy and the Legion of Super-Heroes Spectacular**, for which he will also do a wraparound cover. Starlin is also providing back-up stories on OMAC on a regular basis, and reportedly has a number of other projects in the works for relaxation.

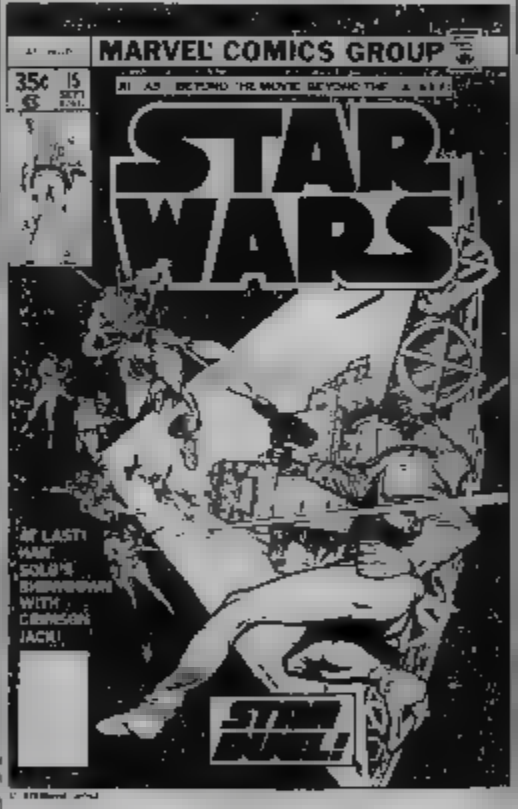
Following Starlin on the Legion will be two issues by Joe Staton, 246 and 247, each with stories written by Len Wein and partially plotted by Paul Levitz. After the Wein/Staton episodes, Gerry Conway is scheduled to take over the book on a more or less permanent basis.

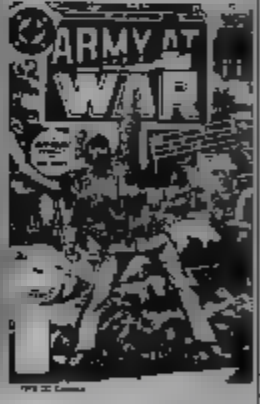
Wein will also be taking over the writing of DC Presents, working with Jose Luis Garcia-Lopez who will begin inking his own pencils with issue 3. Len plans to run through the stars of the DC cosmos in search of team-ups, starting off with the Metal Men, and continuing with Black Lightning, Elongated Man, Green Lantern, Ragman and anybody else that comes to mind.

In the **Batman** series, Wein plans to begin bringing back some old familiar faces. And adding a few new ones to the caped crusader's rogues gallery. Mr. Freeze and Black Buster will occupy two issues, followed by a two-part tale of Two-Face. Then, a new foe, Limehouse Jack, will be introduced, and Bruce Wayne will begin romancing Selina Kyle. In general, the old-fashioned Batman will appear more often, playing his omnipotent crime-crushing power against the more human and emotional Bruce Wayne.

As a filler for the book, Len and Mike Golden are collaborating on a return of **The Demon** for one issue, then, the search is on for a new artist to continue this back-up feature.







changes eyed for odin

news/views/reviews from the world of comics

Len is also working on a large number of similar filler features for his comics, bringing back classic characters who never seemed to quite able to support books of their own.

The Hawkman is a **Detective** series, fashioned in the old Gardner Fox style, featuring exotic weapon crimes and gimmicks, with Murphy Anderson handling the art. Danger Trail will bring back Dan Faraday from an old issue of **Showcase**, and will guest-star a certain General Rip Carter, with or without a wise-cracking commando side-kick.

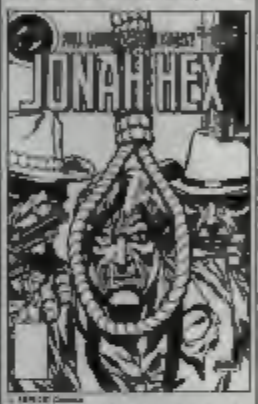
Len's Human Target is back for another shot in **Brave and Bold**, but Dick Giordano's inking commitments have taken him

OMAC.

Batman Family 21 and 22 will feature a pair of stories pencilled by Jim Starlin and inked by Craig Russell. They are temporary fill-in tales to allow the regular artist a little time off to gear up to the larger DC line-up. Also doing a Batman fill-in is Don Newton, for **Detective** 480, just as Denny O'Neil moves onto the book as its permanent writer.

Fire Star Super-Hero Spectacular is being given a new issue on life this summer, starting off with a tale of Zatanna, daughter of Zatara, master of magic.

A moment of silence is in order for two important and well-known DC comic entities. First, Joe Orlando's legendary mystery story file has been all



with a host of other old-timers, but the current schedule only has room for so many of these heroes at a time. Plans are underway for a general suspension of the DC line by next Christmas, and ideas are being entertained for new books, new characters and new series.

Next issue, **MEDIASCENE** will report the initial line-up of these new projects, which run the gamut of comics, dollar comics, tabloids and magazines.

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away from the series for two months, which will result in their being pencilled by Howard Chaykin in issues 145 and 146.

Chaykin is also pencilling a mini-series of three 25-page stories for **Showcase** 110-112. These will be World of Krypton tales, feature-length, and inked by Murphy Anderson, preparing the way for the Christmas flood of Superman-oriented projects and stories.

Kamandi 51 will feature the last Kirby Sandman story, completed just before he returned to Marvel two years ago. The tale is a Christmas surprise story, inked by Mike Royer, and framed with eight pages of story by Jack Harris and Al Milgrom which include both Kamandi and

but exhausted by the rapid consumption of the dollar **House of Mystery**. Tales of this massive warehouse of unpublished art were circulated widely throughout comics, with some estimates calculating that the supply would easily last until the 1980s. Only a meager few finished stories remain to be used, and already new work by Johnny Craig, Tom Sutton, Marshall Rogers and Ramona Fradon is being commissioned for the mystery vault. It's almost like the passing away of an institution—the Orlando stockpile is no more.

The second DC demise is **Shade the Changing Man**, and this time it's official. A publicity release formally announced Shade's cancellation, and **MEDIASCENE** even received verbal confirmation from DC's Mike Gold, who was gracious enough to tell us that we had not been wrong about our previous reporting of Shade's suspension—"just a few months early."

The current **Shade** storyline will not be completed in the comics unfortunately, but will be available in the **Amazing World of DC** fanzine, sometime in the near future. There is also an excellent possibility that Shade will rise again as a back-up feature, by Ditko, as soon as an opening can be found in one of the current titles.

The Spectre is another character waiting in the wings for his opportunity to go on stage for the third or fourth time, along

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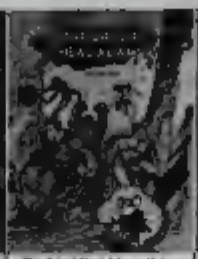

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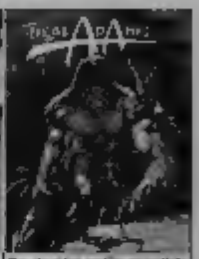

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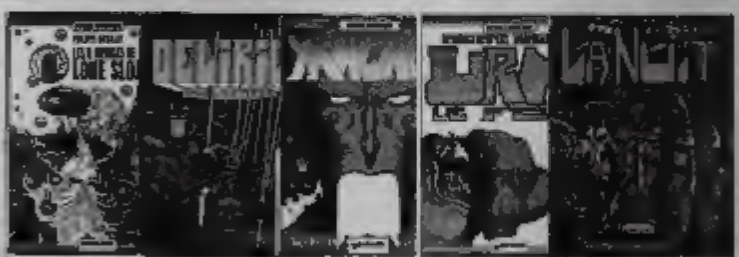

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☐ K	☐ 2D	☐ 2U	
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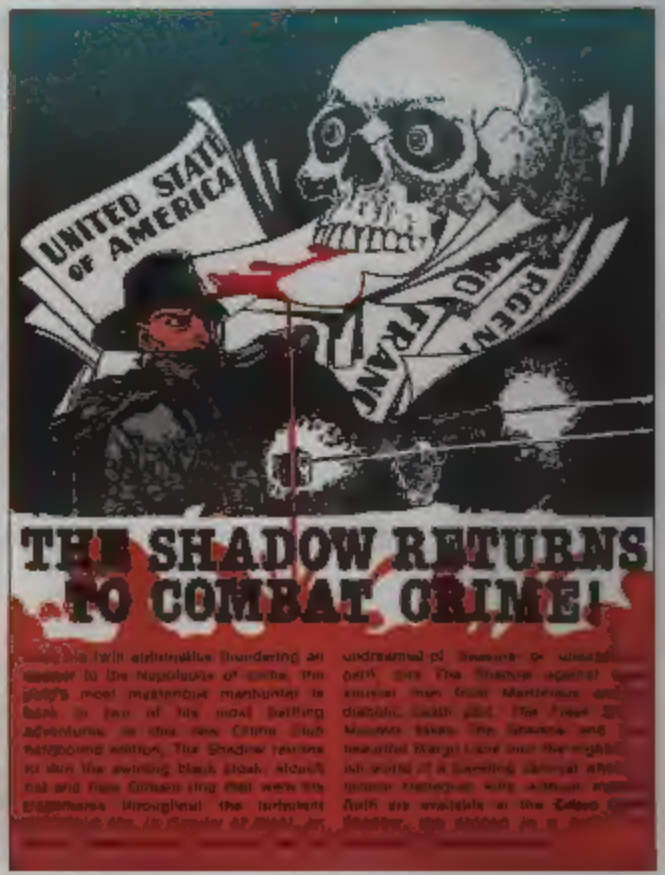
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